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PREFACE OF THE GENERAL EDITOR AND TRANSLATOR.

HARVARD UNIVERSITY has undertaken the publication of a HARVARD ORIENTAL SERIES. The primary object of this Series, as conceived by the two friends most concerned in its establishment, is an historical one, — the elucidation of the history of religions, more especially, of those of India.

The central point of interest in the history of India is the long development of the religious thought and life of the Hindus, — a race akin, by ties of blood and language, to our own Anglo-Saxon stock. The value of the study of religions is coming to be recognized more and more every day. The study tends to broaden and strengthen and universalize the bases of religion, — a result of practical and immediate benefit. Works which promote this study stand first in the plans of the Oriental Series; and they are especially timely now, when so much of the widespread interest in Buddhism and other Oriental systems is misdirected by half-knowledge, or by downright error concerning them. We may add that such works supply the material for the helpful constructive criticism of the foundations of religious belief, to offset the all too abounding destructive criticism of the day.

But to any one acquainted with the ways of the progress of science, it will be evident that the purposes of this Series are not to be achieved wholly by the direct means of publishing books upon the religions of India. The indirect means to its end must be the publication also of works concerning Indian literature and history and antiquities in their manifold diversities of time and of system (Vedic, Brahmanical, Jaina, and Buddhist), and in their considerable diversities of language (Vedic, Sanskrit, Prākṛit, and Pāli).

The work now presented to the world of scholars is the first critical edition of the only Prākṛit drama extant, the Karpūra-mañjarī of Rājaṅkhaṛa, who flourished about 900 A.D. The sacred scriptures of the Jaina religion are written in Prākṛit. And, considering the extreme dearth of books for students of that tongue, it is hoped that this volume, in connection with Jacobi's Handbook, may prove highly serviceable as an introduction to the language of that very ancient religion.¹

"A critical edition of the Karpūra-mañjarī is an urgent necessity for the advancement of Prākṛit studies." Thus wrote Pischel in 1876, in the preface to his Hemachandra, p. xii. For the realization of his long-deferred hope, we have at last to thank one of his own pupils, Dr. Konow, whose work, as I trust, will clearly show the training in rigorous philological method which he has received at the hands of his eminent master.

The interest of this play is largely philological ;² but, as is elsewhere shown,³ it is not without its importance for the history of the Indian drama. It abounds in material which may well engage the attention of the student of antiquities⁴ and of folk-lore.⁵ And its allusions to matters of geography or of the calendar, to facts of natural history or to popular beliefs concerning those facts,⁶ challenge the widest erudition of the expositor. It presents questions of broader literary interest, such, for example, as concern the degree to which Rājaṅkhaṛa is indebted for motifs or for modes of expression to his predecessors,⁷ Kālidāsa, Bhavabhūti, Daṇḍin, Bāṇa, and Bhartṛhari. Its literary merit is, on the whole, meagre. The plot is scanty. And the playwright knows little or nothing of the development or depiction of character. Much of its fun is such as is proper to the cheapest vaudeville ; so, for example, the parrot incident that is lugged in at iv. 24. The long-drawn discussion of love at iii. 10-19 is invested with a singular negative interest by reason of its sad lack of all nobility of conception.

¹ Pischel's Prākṛit Grammar is now soon to appear. It will mark the beginning of a new epoch in these studies.

² See pp. xxi, 201-3.

³ See p. 196.

⁴ For example, the merry-makings at the Banyan festival, iv. 10-18 ; palace-life, i. 36 ;

iv. 9^o ff. ; the Magician's homage to the Dreadful Goddess, iv. 19.

⁵ E.g., rain-drops transformed into pearls, iii. 31⁴, note ; mirage, ii. 40⁵.

⁶ Cp. i. 18¹⁵, 20⁸, ii. 50⁸, ii. 50⁸, iv. 18⁸⁶. Botanical allusions — passim.

⁷ See p. 204, and, e.g., ii. 10⁸, iii. 2⁴.

The entrance of the Magician (at i. 21^a) is signalized by several ribald stanzas which throw a good deal of light on certain pathological phases in the evolution of religion, such as have repeated themselves over and over again in the history of the most varied peoples. To study these phases from a point of widest scope is an essential condition for an intelligent diagnosis of all such vagaries, whether exhibited in the fervors of an American camp-meeting or of a Hindu temple-precinct.

The literary merit of a piece like this, however, is not, in my opinion, to be summed up in any brief and disparaging dictum.¹ The play is surely redeemed from sweeping condemnation by the swing scene (ii. 30-40). Here, specifically in stanzas 30-32, the author shows himself a consummate master, not only of imitative language, but also of metrical forms. And the Sanskrit student must be dull indeed who is not charmed by the liquid music and smoothly swinging rhythm of stanza 30; while the stanzas 33-40, although contravening some of the canons of Occidental taste, are really remarkable for the ingenuity and beauty of their conceits. The King's verses of admiration upon the bursting into blossom of the açoka tree (ii. 47) need no apologist. And the descriptive stanzas (as of sunset, evening, or moonrise, ii. 50, i. 35-36, iii. 25) deserve high praise for their vividness and genuinely poetic sense of the fairest aspects of nature. And some of the "enamored verses"² will bear the test of Occidental criticism,—their tenderness and beauty and dignity unimpeached. The contrasts between the love-lorn solemnity of the King and the mocking badinage of his Jester³ show a command of the shadings of expression that is by no means contemptible.

The Text and the Critical Apparatus.—I need add little to what is said by Dr. Konow, pages xxiii-xxvi, about this part of the work. I am confident that students will appreciate the pains I have taken to have the typography convenient, especially that of the various readings. I regret that these last are so copious; but the exceptional nature of the text must excuse their fulness.

Method of Citation.—The verse-portions are cited by act and stanza and line, the line being indicated by *a*, *b*, *c*, or *d*. The prose clauses

¹ Such as Apte's, in his *Rājasekhara*, p. 24.

² Cp. i. 32, ii. 5, 9, 10.

³ For example, at ii. 40¹⁻⁶, ii. 50¹⁻², iii. 29.

between any two stanzas are numbered consecutively with Arabic numerals, and are cited by the number of the act with that of the preceding stanza and that of the clause. Thus iv. 19⁶⁷ is the last clause between iv. 19 and iv. 20. Similarly ii. 0⁵ is used to indicate the fifth of the prose clauses preceding stanza 1 of act ii. It is thus apparent at a glance whether any given citation refers to a passage of prose or of verse.

A simple and sufficient means of citation is absolutely indispensable for any text of mingled verse and prose that is of consequence enough to be studied and cited at all. The editor who fails to provide such means is guilty of flagrant neglect of plain duty and of gross disregard for the time and convenience of students and of his colleagues. By way of punishment he may count upon the seriously circumscribed usefulness of his book and the silent maledictions of those who are forced to use it. Let me here call renewed attention to Ernst Leumann's "Request to the future editors of dramas and post-Vedic prose texts of the Indian literature,"¹ commending it to most thoughtful consideration.

The Glossarial Index. — To the Prākṛit forms of this text I believe that the Index will prove a very accurate and complete concordance. The words of the stage-directions are in Sanskrit and are not included. The English definitions may, I fear, seem inadequate by reason of brevity. It is therefore well to mention that the reader must supplement the definition of any given Prākṛit word by a study of the senses of its Sanskrit counterpart, or by reference to Pischel's edition of Hemachandra's Prākṛit Grammar and Dictionary,² where these are cited. Failing these books, it is hoped that the Translation will serve as an entirely adequate complement to the Index.

The arrangement of the Index demands a word of explanation. Verbal forms are assembled under the Sanskrit form of the root to which they belong when this can be given; otherwise, they are put under the heading of the third singular present indicative of the Prākṛit form. Thus *pa-aḍei* stands under *kaṭ*; while *khuttai* is given under *khuttai*.³ Similarly, *jantia* is put under *yantra*-, while *janta* comes in alphabetic place. Again, *vi-inṇa* is given under *tṛ*; but *vi-tthinṇa* and *un-ṇaa* (as

¹ Zeitschrift der deutschen morgenländischen Gesellschaft, xlii. 161.

² Cited by the initials "H." and "HD."

³ For other examples, see my note to ii. 4.

quasi adjectives) and *milāna* (on account of the splitting of the *ml*-group) are set in their alphabetic places and not under *str* and *nam* and *mlā*. I trust that the occasional hints in my notes will reduce to a minimum any practical inconveniences resulting from the arrangement of the Index.

The Translation. — It is a part of the fundamental plans of this Series that none of the texts published in it shall be without a translation. The Series does not aim to consult the interests of Sanskrit students exclusively. For better, for worse, this part of the plan is at all events in accord with the dictates of absolute frankness. The wisdom of the Wise Men of the East is to be estimated by Occidental readers with entire fairness—nothing less, nothing more. And for this reason we may neither withhold its excellencies nor cloak its defects. I am, moreover, strongly persuaded that Indian studies would have exerted much larger influence upon the intellectual life of our day, and would even have made more rapid progress, if the masters of Indology had devoted more of their time to the work of translation and popular exposition. The new recruits for this field must be drawn from the circle of those interested. To enlarge that circle is therefore indispensable. Moreover, the comparative study of literature is now a recognized discipline with clear aims and zealous votaries. And to such students also this translation makes its appeal.

After the Text and Index were completed, I requested Dr. Konow to make a translation; and to my request he acceded with the utmost kindness and promptness. But upon this matter, his own remarks, p. xxii, may be consulted. The play is very difficult to translate. The metaphors, be it for their boldness or their accumulation, are at times most intractable. And often the point of a stanza or phrase requires for its reproduction in English such a command of delicate nuances of expression as cannot be expected of one to whom English is not vernacular. The revising of Dr. Konow's rendering proved to be not feasible. And therefore, after trying and failing to find an American who was both willing and able to translate the piece, I set myself most reluctantly to the delightful and interesting work of making a new version.

Most reluctantly, — because it involved a delay of weeks in the

progress of the labor of issuing the works of my two departed friends, the Atharva-Veda of Professor Whitney and the Visuddhi-Magga of Henry Clarke Warren. This delay has been a sore grief to me, although tempered by the feeling that these Prākṛit studies would at any rate inure to the benefit of my equipment for the completion of Mr. Warren's work.

The translation here presented is accordingly an essentially independent one, of my own making. A good many of the best stanzas I have rendered in metrical form. That I have not so rendered the rest may be set down in part to their intrinsic inferiority, and in part to the extreme pressure under which the keen sense of the above-mentioned delay caused me to do the work. The marked diversities of tone and style¹ I have endeavored faithfully to reproduce in the tone and style of my English.² The translator must be able to *feel* the atmosphere of each of the varying scenes and to adapt his version to their subtle changes.

Almost at the outset it appeared that the translation, unless provided with a running comment, would necessarily be obscure in many points even to the Sanskritist. I hope that no one will find these notes unacceptable. That this portion of the volume is intended in part for non-Indianists, is the reason for writing the *ch*-sound in proper names with *ch* (instead of the usual *c*) and for giving such notes as that on the Asuras at ii. 31^b.

Scant as the action or stage-business of this play may be, it is the interpreter's duty to make it intelligible to the otherwise unaided student. In the introductory paragraphs, therefore, pages 213-222, I have done my best to make clear the sequence of the inferential as well as of the explicit parts of the action, and likewise the place and time of each element thereof.

One little detail perhaps needs a word from the prefacer, to wit, the version of *piya-vaassa* as 'old man.'³ The German *hoch* = 'high,' and *Abend-zeit* = 'even-tide.' So Prākṛit *piya* = 'dear,' and *vaassa* = 'friend.'

¹ Well illustrated at ii. 40² ff. Or compare i. 16¹ ff. with i. 18¹ ff.

² For this reason, readers whose native tongue is not English may find occasional

colloquialisms for the explanation of which no dictionary less complete than the Century Dictionary, for example, will suffice.

³ See note to i. 18¹⁷.

But it is hardly less grotesquely incongruous to render *piya-vaassa* by 'dear friend' than to render *Hochzeit* by 'high tide.' The connotation of the colloquial "old man," as used even by very young men to one another, with all its suggestions of jovial good-fellowship, shows for itself how fatally misleading a wooden literalness may be.¹ We all know that a *green black-berry* is *red*.

There are some things in this play which are repellent to a mind that is bred to the large variety of wholesome interests² that characterize our best modern life. Instead of making the offensive ideas conspicuous by the thin veil of an occasional Latin phrase, I have judged it better to give them in English, simply toning down their more drastic features.

Wer den Dichter will verstehen
Muss in Dichters Lande gehen.

Never was the truth of this couplet brought home to me with more force than in the making of this translation. My own sojourn in India was, alas, too short to absolve me from dependence upon books. I was therefore glad to have the help of the native scholiast, Vāsudeva. No other scholia were accessible to me. And I gratefully record my indebtedness to Roxburgh's *Flora Indica*; and to several of the systematic Sanskrit treatises on plants and minerals, mentioned below, p. 177; and, last, not least, to my venerable friend, Böhtlingk. I am glad to bear the shame of not having realized earlier the profit to be had from his *Hemachandra* as an aid to the study of Sanskrit synonymy, if by this confession any are led to take to heart the excellent words of three and fifty years ago with which he closes his preface:

Ich bin überzeugt, dass mit dieser neuen Ausgabe Vielen gedient sein wird; nur Einer, der es sich zum festen Vorsatz gemacht zu haben scheint, bei seinen Sanskrit-Studien nie an die reinere Quelle zu gehen, wird zu seinem eigenen Nachtheil und zu aller derer, die seine Werke

¹ COROLLARY. — Taking due account of the diversities of tone, I have rendered *vaassa* by 'my man' at il. 6²; by a slightly impatient 'man' at iii. 2¹; and by a dignified and stately 'O friend' at iv. 5⁴.

² We must remember that these were often utterly lacking to the Indian villager. The Sanskrit student may make this point clear to himself by consulting in the lexicons the articles upon *grāma* and its derivatives.

benützen, nach wie vor Alles bei Seite liegen lassen, was auf diesem Gebiete erscheint.

It is fitting, in this fourth volume of the Series (the first to contain a preface from the General Editor), to acknowledge the twofold indebtedness of Harvard University to an alumnus, Dr. Fitzedward Hall, of the class of 1846. He has, on the one hand, honored his Alma Mater by his achievements in Oriental¹ as well as in English philology; and, on the other, he has made to the Library of the University a gift which is unique. With pride of nativity² and with loyalty to his college unimpaired by years of absence, he has given to it his rare and early Indian printed books, and — what is more — his precious collection of Sanskrit manuscripts.³ These manuscripts, with some five hundred purchased by me in Western India, constitute the largest and most valuable collection of the kind in America. It is my fervent hope that they may be of much service in realizing the plans of this Series, not only directly, but also by way of stimulus to Oriental research.

C. R. LANMAN.

HARVARD UNIVERSITY,
March 31, 1900.

Postscript. — July 8, 1900. In the meantime, I have submitted the proof-sheets of the entire translation to Dr. Konow, and he has returned them all with many useful suggestions of improvement or correction. For these it gives me great pleasure to make public acknowledgment of my sincere thanks.

¹ Students of English, considering the part he has borne in the production of the great "Oxford English Dictionary," and the marvellous learning thereby attested, might well enough be excused for not knowing that he had, long before, attained distinction as an Indianist. The first Sanskrit texts ever published by an American were his editions of *Ātmabodh* and *Tattvabodh* (Mirzapore, 1852). And his early writings on

Indian philosophy, dramaturgy, epigraphy, etc., are still cited with deference by the best authorities of to-day.

² His ancestor, John Hall, immigrated just 270 years ago from England to Charlestown, about three miles from the seat of Harvard College.

³ Acquired during long official residence in India, as Professor at Benares and as Inspector of Public Instruction.

PREFACE BY THE EDITOR OF THIS TEXT.

TWENTY-FOUR years have passed since Professor Pischel, in the preface to his edition of Hemacandra's Prākṛit grammar, declared a critical edition of the Karpūramañjarī to be a necessity for the advancement of Prākṛit studies. Rājaçekhara has been highly esteemed for his proficiency in the Prākṛits, and it was to be hoped that a careful edition of his only Prākṛit play might throw some light upon the linguistic history of India. But unfortunately, the materials then available proved to be insufficient. Since that time new manuscripts have been found, and some years ago Professor Pischel proposed to me to undertake the work, and at the same time he kindly put at my disposal the collations which he had formerly made with the view of editing the play himself. Though regretting that the edition should not proceed from his master's hand, I thankfully accepted his proposal, as he declared it impossible to find the leisure necessary for the work himself.

I have myself collated only the manuscripts NRSTUW. For ABCP, I used the collations made by Professor Pischel; and Dr. Lüders kindly collated O for me.

In the notes I have quoted all truly various readings. I leave unmentioned the ya-çṛuti and the dental n in the Jaina mss.; whereas, in the readings of STU, I have always transcribed the dot + consonant as double consonant. I also pass by all evident blunders in silence. The anunāsika is generally indicated by the same sign as the anusvāra; and this fact must be remembered in using the critical notes.

The chief aim of this edition then is a linguistic one. But besides, I have also been guided by another consideration. I often had to regret that no chrestomathy of the Prākṛits of the plays exists, and it was my hope that the Karpūramañjarī might be used as such one. This consid-

eration has also, to some extent, influenced my work. Thus I have, in some places, introduced the peculiar forms of the two dialects, even against the reading of all manuscripts. Further, the vocabulary is composed with the aim to serve students learning Prākṛit. To study those dialects it is, naturally, necessary to know Sanskrit, and I therefore always refer to the corresponding Sanskrit form, where this is possible. I have not made any attempt to give an etymological index, nor have I intended to furnish a vocabulary which might be sufficient without knowledge of Sanskrit.

From the same point of view I did not think it convenient to add a translation. And I was also convinced that it should be impossible to me to translate such an intricate text satisfactorily, as long as English was not more familiar to me. On the other hand the general editor, from quite another point of view, thought it necessary to add a translation. Upon his request I therefore made an attempt to render the text in English. But I soon felt how unsatisfactory my work must be, and what I sent Professor Lanman can hardly be called more than a rude paraphrase. I was therefore very glad to hear that he would work out a translation himself.

My best thanks are due to those who have, in various ways, aided me in the work, to Professor H. Jacobi, Dr. H. Lüders, and Dr. A. Stein; to the government of Madras for the courtesy and kindness with which it forwarded new materials to me; but above all to Professors Pischel and Lanman. To the rich knowledge and kind benevolence of the former I never appealed in vain, and though overloaded with other works, he has kindly read the proofs of text and vocabulary. And the kind interest which Professor Lanman has taken in my work, and the unselfish assistance which he has rendered me, cannot, in any respect, be measured from his prefatory remarks.

STEN KONOW.

CRITICAL ACCOUNT OF THE MANUSCRIPTS.

The Text. — This edition of the text of the Karpūra-mañjarī is based upon the following manuscripts :

A. Jaina ms., 8 leaves, with 9–13 lines on each page; 9½ inches by 4½ inches. Contains javanikāntara i. See Bhandarkar, Report on the search for Sanskrit mss. in the Bombay Presidency during 1882–83, Bombay, 1884, p. 156, no. 418. The colophon reads: iti ṣṛīkharatūṇa-vabhogaṇadinamaṇiṣṛījīvasāgarasūriṣya-vācanācāryavīracitāyāṁ karpūramañjarīmahūnāṭīkāyāṁ prathamāṁ javanikāntarāṁ vivṛttam idaṁ || ṣṛī || ṣṛī || rājanpure likhitam || rājanpure likhitaṁ ||. Vācanācārya must be the author of a commentary on the Karpūramañjarī. Of this commentary a few traces are left. An incorrect ms. Aspirates are doubled; nd is often substituted for nt. Codex A is therefore possibly copied from a South Indian original. Cp. Pischel, Nachrichten, Göttingen, 1873, 206 ff.

B. Jaina ms., 8 leaves, with 15 lines on each side; 10½ inches by 4½ inches. Prākṛit text, Sanskrit translation, and some glosses. Contains javanikāntara i., the beginning of ii., as far as hidaāvajjam (ii. 1^a), and the end from sū rayāṇamayī (iv. 19^a). See Kielhorn, Report on the search for Sanskrit mss. in the Bombay Presidency during 1880–81, Bombay, 1881, p. 83, no. 22. The colophon reads: iti ṣṛīkarpūramañjarīnūṭīkā kasya [1] samāptā. saṁ. 1600 varṣe ṣṛīmahīmanagare.

C. Jaina ms., 11 leaves, with 8 lines on each page; 9¾ inches by 4½ inches. Fol. 8 is wanting. Contains javanikāntara ii. See Bhandarkar, l.c., p. 156, no. 419. The colophon reads: iti ṣṛīkhugatūṇanabhogaṇa-ṣṛījīnasāgarasūriṣya-vācanācāryavīracitāyāṁ karppūramañjarīyāṁ divi-tīyāṁ javanikāntarāṁ vṛttam || ṣṛī || oṭṭhṭhadu edaṁ likhidaṁ dāva dīpeso dīyo mahio | ehi payaṭṭadu saṁto saccaṁ saccaṁ kuṇanto vva || 1 || rāyapurathṭhidenā uḍiyajūdisirorattasirinarasimhasūṇujūdenā likhidaṁ jjeva | Kappūramañjarīnāḍaṁ. Codex C has the same peculiarities as A, and seems to be a continuation of that ms.

N. A modern Nāgarī ms., 16 leaves text, 13 leaves translation, with 15 lines on each page; 13 inches by 8½ inches. The water-mark has the date 1859. Several lacunas. Conclusion of the text wanting. See

Weber, Verzeichniss der Sanskrit- und Prākṛit-handschriften der Königl. Bibliothek in Berlin, Berlin, 1886, no. 1558. The doubling of the aspirates and the occasional writing of *nd* for *nt* point to a South Indian origin; and forms such as *ḍimṇa* for *ḍimbha* and a few instances of *ya-ṣṛuṭi* (or writing of an intervocalic *y* in cases of secondary hiatus, as in *rayana* for *raana*) show influence from Jaina mss.

O. A modern Nāgarī ms., 21 leaves, with 18 lines on each page; 10½ inches by 9½ inches. Prākṛit text with some glosses. Sometimes corrections in the margin. In a few places defective. The ms. was copied after the year 1830. See Aufrecht, Catalogue of the Bodleian mss., p. 146^b, no. 313.

P. Copy from a Jaina ms., 46 leaves, with 15 lines on each page, 11¾ inches by 5¾ inches. Complete text and translation. Modern and very incorrect. See Kielhorn, l.c., p. 83, no. 23. After each *javanikāntara* is the following colophon: *iti ṣṛimatsūryavaṃṣodbhavasahigilakulāva-taṃsaṣṛimatprayāga* (i. and ii., *prayoga*) *dāsāṃgajaṣṛipremarājaviracite karpūrakusumanāmnī karpūramamjarībhaṣye . . . yavanikāntaram samāptam*. Ends: *ṣubham bhavatu || samvat 1931 prathamāṣāḍhaṣukla-pakṣe tithāu ṣaṣṭyām ṣanivāre likhitam idaṃ vyāsaḥ opīdāsātma-jena || malākhyānāmnā || ṣṛijayaṣṛīlanagare ||*.

R. Copy of the ms. no. 417 of the Raghunatha temple library. See Stein, Catalogue of the Sanskrit manuscripts in the Raghunatha temple library of His Highness the Maharaja of Jammu and Kashmir, Bombay, 1894, p. 77. I owe the possession of the transcript to the kindness of Dr. Stein, who had his assistant, pandit Sahajabhaṭṭa, make it for me. Incorrect; some lacunas; conclusion wanting. Text, with the commentary of Vāsudeva.

S. Copy of the Tanjore ms., no. 10634, prepared for me through the liberality of the government of Madras. Text with some lacunas. See Burnell, Classified index to the Sanskrit mss. in the palace at Tanjore, London, 1880, p. 168^a. Grantha letters.

T. Copy of the Tanjore ms., no. 5253, made for Professor Pischel at the request of the late Dr. Burnell. Complete text, with some lacunas. Very incorrect. See Burnell, l.c.

U. Copy of the Tanjore ms., no. 10633^a, Grantha, prepared for my use. Text with Sanskrit version. Some lacunas. See Burnell, l.c.

W. Jaina ms., 21 leaves, with 13-14 lines on each page, 10½ inches by 4½ inches. Complete text, with marginal paraphrase. See Weber, no. 1557. The colophon reads: *samattā kappūramamjarī nāma nāḍikā mahākaiṇo sirirāyasehassa kadā . . . samvat 1520 varṣe ṣāke*. The groups *ṭṭh* and *ddh* are, as a rule, not to be distinguished in this ms.

Commentaries.—Furthermore, I have used the following commentaries: Vāsudeva's gloss in the Raghunatha temple ms. and in the edition of our play in the Kāvya-mālā.

K. The commentary of Kṛṣṇasūnu in a transcript of the Tanjore ms., no. 10633^a, belonging to Professor Pischel (see Burnell, l.c.). A new copy was given me by the government of Madras together with S and U.

J. Pitāmbara's Jalpatiratnamāñjarī (Kielhorn, l.c., p. 65, no. 242), collated by Professor Pischel. This is a different work from that contained in the corrupt mss. described by Weber, l.c., nos. 1559, 1560.

Among these mss. we can distinguish two distinct groups: a South Indian group, comprising STU; and a Jaina-group, to which belong ABCPW.

STU agree in most particulars and must be traced back to a common source. The doubling of a consonant is indicated by a dot before the consonant; lingual *l* is substituted for dental *l*; etc. Moreover, where the discrepancies between the manuscripts are very considerable, STU have, generally speaking, the same reading. Thus e.g. i. 6, 7, 8³, 9, 10, 14², 18³, 20^{1,2}, 22^a, 32¹; ii. 29^c, 34^a, 41^b; iii. 4^{1,2}, 5³, 8^a, 20³, 22^b; iv. 1^b, 9^a, 18^{2a}, 20³, etc. And in the South Indian group, STU, the conclusion (which is entirely missing in the Jaina group) is different from that in NO (R is incomplete).

Burnell was of opinion that T was copied from S. But in iv. 24, T and U agree, as against S. See also i. 20³, 21^b, 30^a, 33^d; ii. 41³, 42³; iii. 1^d, 3^{3,9}, 4^{a,5,5,9}, etc. It must therefore be concluded that T is copied from U, perhaps with corrections from S (cp. ii. 11¹, 16^b, 41^{2c}; iii. 22³, etc.). The commentary of Kṛṣṇasūnu agrees with this group; and in the final stanza, with S.

The Jaina mss. are characterized by some common blunders and omissions. Cp. *riḍiāu*, i. 1^d; further, i. 7, 19⁷, 20¹¹; iii. 4¹, etc. Moreover, the complete absence of the conclusion in all these mss. is too extraordinary to be a mere accident. In many readings also, this group differs from the other mss. Cp. i. 9^{a,5}, 15^d; ii. 11^b, 48^b; iii. 1^b, iv. 2¹⁰, 6^d, etc.

Among the Jaina mss., B and W are relatively old. B is very corrupt; W is much better. Both are North Indian mss. B was copied in Mahim (in the Rohtak District) and bought for government in Bikaner. The origin of W is not known.

A and C are attributed in their colophons (which mention the lost commentary) to Vācanācārya, the pupil of Jinasāgara, "the sun in the sky of Kharatāṇa." "Jinasāgara was the first high-priest of a new branch

of the Kharatara sect, which was established in 1630 A.D.," says Bhandarkar, l.c., p. 44. Cp. Klatt, *Indian Antiquary*, xi. 250, and *Specimen of a literary-bibliographical Jaina-onomasticon*, Leipzig, 1882, p. 39. A and C were copied in Rājānpur, Punjab, perhaps from a South Indian original. See above; cp. also the reading *gauttāṇā* in A, i. 19⁵.

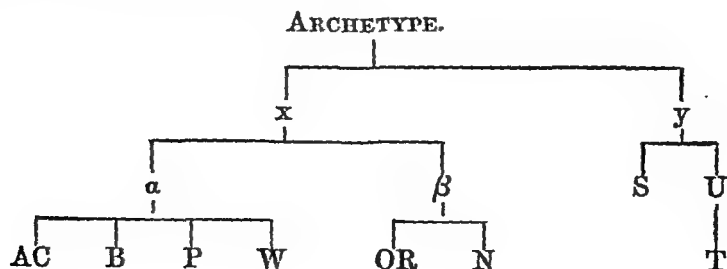
P is a modern transcript, copied and bought in Jesalmir, from a Jaina ms. It is perhaps in some places influenced by the South Indian group (cp. i. 12⁸; ii. 45^b, etc.); but it is clearly shown to belong to the Jaina group by the agreements mentioned above, p. xxv.

The remaining mss., NOR, are all quite modern. They generally agree with the Jaina group, as against STU; cp. i. 18^{8,9,13}, 20^{1,2}, 22^a, etc., and consider, above all, the blunder which they have in common at ii. 28^c. They therefore seem to be derived from the same source as the Jaina mss. On the other hand they have so many common blunders and various readings that they must be classed apart; cp. i. 8^b, 9^b, 10^b, 15^b, 18^{10,19}, 20⁷, 34⁸; ii. 1³, 6¹⁹, 29^a, etc. In the first act, N shows a nearer connection with R, as at i. 7, 8, 12⁸, 13¹, 15^a, 16^{1,3}, 20³¹, 32², 34^{b,25}, 35^c, etc. Both N and R have the aspirates doubled in the South Indian way.

O and R are much more closely connected; cp. the critical notes to i. 4¹. Some common blunders, which are not mentioned in the critical notes, point in the same direction: such are *joeham* instead of *joṇham*, i. 1^a; *ṇihittagā-* instead of *-gga-*, i. 4^c; *esya* instead of *ettha*, i. 12^b; *lagohim* instead of *laggehim*, i. 16^a; the very frequent writing of *d* instead of *ṭṭ*, etc. Many other readings are common characteristics of O and R: see i. 4¹⁰, 5⁵, 9^b; ii. 0⁵, 12^b, 25^b, 29⁹, 31^a, 42^{23,27}; iii. 1^b, 22^{5,6}; iv. 9^{5π}, etc.

NOR also sometimes differ from each other. Especially we find not seldom that N agrees with the South Indian group (cp. i. 4^{d,2,17}; ii. 31^a; iii. 20¹¹; iv. 20¹¹, etc.) and OR with W (e.g., ii. 45^b; iii. 16^c; iv. 9^{b,8}, 17^a, 18³⁸, 20⁴, etc.). But still NOR must be classed together.

The manuscripts of the *Karpūramañjarī* must therefore be classed according to the following diagram:



PART I

TEXT AND CRITICAL APPARATUS

OF THE

KARPURA-MANJARI

EDITED BY

STEN KONOW

ABBREVIATIONS

For explanations of abbreviated forms of titles under which certain books have been cited, see the Chronological List of Books, etc., pages 175 to 177.

भहं होउ सरस्सईअ कइणो रणन्दनु वासाइणो
 अखाणं पि परं पअट्टउ वरा वाणी छइल्लप्पिआ ।
 वच्छोमी तह माअही फुरउ णो सा किं च पञ्चालिआ
 रीईओ विलिहन्तु कक्कुसला जोएहं चओरा विअ ॥ १ ॥

अवि अ' ।

अकलिअपरिम्मविम्भमाइ, अजणिअचुच्चणइसराइ दूरं ।
 अघडिअथण्णाडणाइ णिच्चं णमहं अणङ्गरईण मोहणाइ ॥ २ ॥

स्थापकः ।

ससिहरडमण्डणाणं छम्मुहणासाणं सुरअणपिआणं ।

1^a ABPWNORT भोदु, SU होदु. — AB
 सरस्सई, W *हंइ. — A कइयणो, B
 कइणो. — TU खंडदु.

1^b STU लि. — ABWNR पअट्टदु, P पेय-
 ददु, O पअवट्टदु, STU पवट्टदु. — ASTU
 परा. — T घउल्लंप्पिआ.

1^c W घत्थोमी, N घत्थोमी. — ABPWSTU
 मागही, O माअधी. — ABPWR कु-
 रदु, N प्फुरदु, T पुणउ. — B या. —
 WO किं पि. — N पंचाहिआ.

1^d ABPW रोदीआउ, NORT रोदीओ. —
 A लिहंदु, B विनहंतु, W लिहंतु, S
 *हंदु. — BW चउरा इय.

1^a BWST omit. — T transposes verses
 2 and 4.

2^a AT *विछममाइ. — O अअणिअ. — B
 *चुंयणाइ. — A *हंवराइ, P *हंवराइ,
 STU *राइ.

2^b AN अअणिअ. — ABPWORS *चण*,
 N *दयण*. — A *ताडणाइ, BSTU
 *णाइ. — ANT मोहणाइ.

2^c AN नां सूत्रधारः, B नायंते सूत्रधारः,
 W नायंते सूत्रधारः, OS omit नां स्थाः;
 RT अवि अ.

3^a T *खंड*. — P *मंडणायाणं. — AB
 समोहणासाणं, BWO समोहणासाणं, P

गिरिसगिरिन्दसुआणं संघाडी वो सुहं देउ ॥ ३ ॥

अवि अ¹ ।

ईसारोसप्पसाअप्पणइसु बहुसो सग्गगङ्गाजलेहिं

आमूलं पूरिआए तुहिणकरकलारुप्पसिप्पीअ रुहो ।

जोएहामुत्ताहलिल्लं एअमउलिणिहित्तग्गहत्थेहिं दोहिं

अग्घं सिग्घं व देन्तो जअइ गिरिसुआपाअपङ्केरुहाणं ॥ ४ ॥

परिक्रम्य नेपथ्याभिमुखमवलोक्य¹ । किं उण एट्ठप्पउत्तो विअ दीसदि अम्हाणं
कुसीलवाणं जणो² । जदो एक्का पत्तोइदाइं सिअआइं उच्चिणेदि³ ।
इदरा कुसुमावलीओ गुम्फेदि⁴ । अण्णा पडिसीसआइं पडिसारेदि⁵ ।

संमोहणासाण, N संमोहणासाणं, SU संमुहणासाण, T कम्मुहणासाण.

3^b B सिरिसिगिरिंद°, P गिरिसि°. — A °सु-
दाणं, B °सूयाणं. — NU संघाटी, R
संहाली, T संघाटि. — NSTU ओ. —
P दिसउ, NO देदु.

3¹ BT omit.

4^a ABPWNOSTU °प्पसाद°. — ABPWNOR
°प्पणदिसु, T °प्पणदिसु. — O सयागंगा°. —
BW °जलेणं, P °जलेण.

4^b APWNORT पूरिदाए, B परिदाए. —
ORTU तुहिणअर°. — R °अला°. —
A °सुप्पीइं, BW °सिप्पीए, P °सिप्पीइ,
SU °सुत्तीए, T °सुत्तीअ.

4^c T दुक्क° instead of जोएहा°. — BR
°मोत्ता°, O °मेत्ता°. — P °हल्लिल्लं. —
mss. एद°. — T °मुउइ°. — AP
°णिहत्त°. — A °हत्तेहि, BPSTU °हत्थेहि.

4^d A छ, NSTU omit. — AB दंतो, N
दअंतो, STU ददंतो. — ABWNR
जअदि, P जयति, T जरअइ. — ABP
गिरिसुदा°.

4¹ A omits. — B सूत्रधारा परि°, P सूत्र-
धार नेपथ्याः इतिमुखमवलोक्य. WN सू-
त्रधारः परि°, OR नाट्यंते सूत्रधारः परि°,
T नाट्यंते स्थापकः परि°.

4² ABPWN पुण. — A °पयदो, BWNOR
°पअटो, P °पयट्टा, SU °प्पअटो, T °प-
उटो. — O दिसइ, N दीसति, STU
अ° कु° जणो दीसइ. — BPW अम्ह.
— BP कुशीलवाण, W °घाण, T हुसी°. —
ABWR पंचंघो, P पंचंघो, O वगो.

4³ A पत्तोचियाई, B यत्तोचियाई, PO पत्तो-
चिआइं, W पत्तोच्चिआइं, N पत्तोचिआइं,
R यत्तोचिआइं, SU पत्तोइआइ, T पत्तो-
चिआइ. — A सिचयाई, B सिचियाइं
सियं, P सिचयाइं, W सिचि°, N सिह°,
O सिचआइं, STU °आइ. — AP उ-
च्चिणेदि, B उच्चेणेदि, SU °णोइ, T उ-
च्चिणेदि का धि लहुवसिआओ पट्टए घट्टइ.

4⁴ A अयरा, BPWNORSU इअरा, T ईअरा.
— SU °घली. — B गुंफदि, STU गुंफेइ.

4⁵ N पडिसाइं, T °आइ. — A पडिसारयदि,
P परि°, W पसारेदि, SU उवणेइ.

का वि हु वखिआओ पट्टए घट्टदि' । एसो वंसो ठाविदो ठाणे' ।
 इअं वीणा पडिसारीअदि' । इमे तिखि वि मिअङ्गा सज्जीअन्ति' ।
 एस पक्खाउज्जाण हलबोलो सुणीअदि' । एदं धुवागीदं' आल-
 वीअदि' । ता किं पि कुडुखं हक्कारिअ पुच्छिस्सं' । नेपय्याभिमुखमयत्तोक्क
 सञ्जापयति' ।

प्रविश्व¹⁴

पारिपाय्यिकः । आणवेदु भावो¹⁵ ।

स्यायकः । किं उण णट्टप्पउत्ता विअ दीसथ¹⁶ ।

4⁴ T see above, at i. 4³. — B छि, P छि.

— B हुए, PNR omit; O सु, SU

छहु. — A घट्टए वखिपाउ, B घट्टए

यस्सिभाउ, P सुहयणिपाउ प*, W प*

यणिभाउ, N यणिभाणट्टिभो प*, O प*

यणिभाओ, SU यस्सिभा घट्टए. — AP

घट्टदि, BWNORT घट्टदि, SU घट्टे.

4⁷ ABWNORT एस. — A एस, B संसे. —

A दठविदि, B वविदो, PW टविदो, N

टिदो, O ठाविदो, SU ओट्टट्टाविआट्टाणो,

T ओट्टट्टाविदट्टाणो. — A टाणोदे,

BWR टाणी, O टाणे.

4⁸ N योणं. — A परिसरिणदि, II पट्टिसंसारो

भादि, N *सारोदि, O *सारिभादि.

4⁹ W एमे, SU इमे छि. — BSU ति, P

तिण, N तीणि. — BPNRT omit

छि. — WO सुअंग. — A सज्जियंदि,

II मज्जीयंति, P सज्जीयंते, W सज्जि-

हजंति, STU *अदि.

4¹⁰ After एस A inserts कंसालताल, BW

कंसतालाण, P कंसतालाणु, NORSTU

कंसतालाणं. — B पक्खाउज्जाण, P प-

खवाउज्जाणं, W पक्खाउज्जाण. N पक्खा-

उज्जाणं, OR पक्खालणुज्जालण, STU

अप्फालोप्फालण. — A कोलादलो, B हल-

वालो, P हलतलो, W हलवोलो, NORSTU

हलदलो. — ABPWNOR omit सु-

णोअदि.

4¹¹ P एवं पदे, W एवं, STU इदे. — OR

धुभागीदमा*, STU गीदमं; A adds

ति. — P भासवोदि, S omits; U

यिज्जप्पेद.

4¹² P कि संवेदेण, O कं छि, SU किं ति, T

अदं छि. — A कुटंयं, BP कुटंयं, W

कुटंयं, N कुटंयं, O कुटंयादो. — P

हकारिण, T हंकरिअ.

4¹³ A omits; BWNOR *मुखं सञ्जापयति,

P *मुखमयत्तोक्कयति.

4¹⁴ A ततः प्रविशति पारिपाय्यिकः प्रविश्व

सूत्रधारमाह, BN ततः प्रविशति, P प्र-

यिष्यति, WR ततः प्रविशति पारि-

पाय्यिकः

4¹⁵ B अणुवेदु, W अणुवेदु. — PW भाउ.

4¹⁶ APWOSTU सूत्रधारः, B omits; NR

सूत्रधारः विचिंत्य. — ABPW पुण.

— A *ययदा, II *ययज्ज, PWORT

*यअट्टा, N *यअट्टा, SU *यउट्टा. — A

दोसधं, B दोसधा, P दोसधं, STU दोसध.

पारिपार्श्विकः । अध इ¹⁷ । सट्टअं णच्चिद्वं¹⁸ ।

स्थापकः । को उण तस्स कई¹⁹ ।

पारिपार्श्विकः ।

भाव कहिज्जउ एअं को भणइ रअणिवल्लहसिहराडो ।

रहुउलचूडामणिणो महिन्दवालस्स को-अ गुरु ॥ ५ ॥

स्थापकः । विचिन्त्य¹ । अए पणहोत्तरं खु एदं² । प्रकाशम³ । राअसेहरो⁴ ।

पारिपार्श्विकः । सो एदस्स कई⁵ ।

स्थापकः । स्मत्वा⁶ । कधिदं जेव छइल्लेहिं⁷ ।

सो सट्टओ त्ति भणइ दूरं जो णाडिआइ अणुहरइ ।

किं उण पवेसविकखम्भङ्गाइं केवलं ण दीसन्ति ॥ ६ ॥

4¹⁷ A पारि° प्राह. — ABPWO omit अध इं; N पारि । अध इं । सूत्र । किं उण णच्चिद्वं । पारि भाव etc.; R भाव instead of अध इं; SU अह इं, T पारी । अह इ । सूत्र । किं पुण एदं । पारि. भाव etc.

4¹⁸ A सट्टकेण in the margin corrected to °कं, N सठअं. — P णट्टिद्वं.

4¹⁹ Mss. सूत्रधारः. — AOT कई.

5^a P अज्ज instead of भाव. — ABPWOR कहिज्जदु, N कइज्जदु, SU कहीअदु, T कहि ॥ जइ. — APWNORSTU एदं, B एवं. — BSTU किं. — B भस्सइ, P भणय, N भणिज्जदि, T भणिज्जइ. — P रयणव्व°, N रज्जणो°, T रअणो°. — B °सिहिंडो, N °ग्रिहंडो.

5^b ABW रहुकुल°, P रहकुला°. — BSU महिंदपालस्स, W महिंदवालस्स, NRT महिंदपालस्स. — P को इ, N क ओ, SU को ण. T को ण.

5¹ Mss. सूत्रधारः. — SU स्व°, T आत्मगतं.

5² PNRT omit अए. — P पणहत्तरं, O प- एहुत्तरं, SU पणहुत्तरं. — ABPWSU omit खु; NR क्खु. — N सयदं.

5^{3, 4} A omits. — PO राज°, STU अवि राअ°.

5⁵ A पारि° आह. — SU तस्स. After कई OR add सूत्रं किं सट्टअं.

5⁶ AO omit स्थापकः; BWNSTU सूत्रधारः, PR पारिपार्श्विकः. — A omits स्मत्वा; N सात्वा.

5⁷ P कधिदं, STU कहिदं. — A ज्जेव, B ज्येव, P येव, W द्येव, NO जेव्व, R ज्जेव्व, SU एव्व, T जव्व. — P श्लेहिं. — A adds जहा, SU जह.

6^a PSU omit त्ति. — B भस्स, N भणदि, STU भणिज्जइ. — A जो दूरं. — A नाडियाइं, BWSTU °आए, P °याइं, O °आओ, R °आइं. — WOT अणुहरदि.

6^b ABPW पुण. R उण एत्य. — OR पवेसअ°. — A °विकखंभयाइं, B °विक्कंभा-

विचिन्त्य¹ । ता किं ति सक्कदं परिहरिअ पाउदबन्धे पउत्तो कई¹ ।

परिपाथिकः ।

परुसा सक्कअबन्धा पाउअबन्धो वि होइ सुउमारो ।

पुरिसमहिलाएँ जेत्तिअमिहन्तरं तेत्तिअमिमाणं ॥ ७ ॥

सबभासाचदुरेण तेण भण्णिदं जेव¹ । जधा¹ ।

अत्थविसेसा ते चिअ सहा ते चेअ परिणमन्ता वि ।

उत्तिविसेसो कवं भासा जा होइ सा होउ ॥ ८ ॥

स्थापकः । ता अप्पा किं ए वणिदो तेण¹ ।

याहं, P *विक्रमंभयाहं, W *विक्रमंभयाह, NT *विक्रमंभयाहं. OR *विक्रमंभयाहं. — ABPWO इह केवलं यत्थि, N इह केवलं य, R य केवलं होति, SU दोसंदि.

6¹ AP सूत्रधारः instead of वित्ति, R सूत्र वि.

6² STU omit ता. — BR किति, APSTU omit ति; W हि. — A सङ्ग्रहं, BPWNORSTU सङ्ग्रहं. — A पायि-यवंधे, B पाईयवंधे, P पाईयवांध, W पाई-अवंधे, NOR पाउअ, SU पाउड, T परिहरिआउअ. — A पडट्टो, BPWNOR पअट्टो, SU पउट्टो. — A सो कई, P ति, N omits; SU यसो.

7 ABPW omit; in NR verse 7 stands after verse 8, in O after 7². NOR insert अवि अ between the two verses.

7¹ SU पाउड, T पाउअ. — N इ, O अ, STU खु. — T भोइ. — N सोमारो, STU *मालो.

7² NRST पुरस, O पुरोस. — N *मोहि-

साय, O *साय. — O जेत्तिअमण, T जत्तिअ, SU *नाणमेत्तिअ. — N ते-तिअं छेअ, STU तत्तिअ.

7¹ B *सुदुय, PNRSU *चउरेण, W *चतुरेण, T *चचउरेण. — A भण्णिदं ज्ञेय तेण. — B ज्ञेय, P ज्ञे, W ज्ञेय, NO ज्ञेय, R ज्ञेय्य, STU एय्य.

7² B यया, WNOR सहा, STU जह.

8¹ P अत्थे, R अस्या, T अज्ज. — AOT *णिवेसा, P णिविसेसा, N *विस्सा, R *णिवसा. — APW त, N तें. — AB PWRSTU छिअ, N विअ, O छिअ. — B छेय, P सज्जविसेसेसु, W ति छेय, N ते छिअ सहा, O सहा ते छिअ, STU छिअ. — AP परिणमंते, N अत्परिणमंतो. — A omits वि; P च, N इ, R इ.

8² NOR कळो. — PW होउ, N होई. — N होहि, STU होदु.

8³ Mss. सूत्रधारः, A सू पाह. — PSTU omit ता. — P वणिदा, N विप्पिदो, O वत्थिदो. — SU देण.

पारिपार्श्विकः । सुणसु^२ । वसिदो ज्जेव तक्कालकईणं मज्झमि मिअङ्क-
लेहाकधाकारेण अवराइदेण^३ । जधा^४ ।

बालकई कइराओ णिब्भरराअस्स तह उवज्झाओ ।

इअ जस्स पएहिं परम्पराइ माहप्पमारूढं ॥ ९ ॥

सो अस्स कई सिरिराअसेहरो तिहुवणं पि धवलेन्ति ।

हरिणङ्कपाडिसिद्धीअ णिक्कलङ्का गुणा जस्स ॥ १० ॥

स्थापकः । ता केण समादिट्ठा पउञ्जध^१ ।

पारिपार्श्विकः ।

चाहुआणकुलमोलिमालिआ राअसेहरकइन्दगेहिणी ।

8^३ A पारि° प्राह. — ANO सुणु, B सुणो,
P सुखां, W सुणदु, SU सुणुसु.

8^३ P सुवखद. — PW छेव, NOT लेव्व, R
ज्जीव्व, SU एव्व. — BW °कईण, O
°कइण, SU °कइ. — AW मयंक°, T
मगांकलेखा°. — A °कहाकारेण, B
°लेहाकारेण, P °लहाकहा°, W °कहाका-
रेणावराइएण, N °कहाहारेण, O °कधा-
आधारेण, R °कहारेआण, SU °कहा°,
T °कथा°. — A अवराइएण तेण, B
अवराइएण, P कइराण, NOR अवराइएण,
S खोव्वरराएण अ°, T खवराएण अपरा°,
U खव्वरराएण अ°.

8^४ W omits; N जहा, STU जह.

9^३ N कइराअ, O कराओ. — APW णि-
ब्भय°, B णब्भअ°, O णिभर°, R वि-
ब्भम°, STU णिब्भरदेवस्स. — B उव-
ज्जाय. P वि उज्जउ, N उज्झाओ, O उव-
ज्जोओ.

9^४ A पएहिं, B एहिं. — ABW परंपराए. — N
इअ इ जःस परंपराए अण्णा, OR इअ जस्स

परंपराए अण्णा, SU इअ (S इइ) तस्स
गुणाण परंपराए, T इण तस्स जणाणं
परंपरंपराए. — A महाप्प°, B माहत्थ°. —
— NOR °रूढो.

10^३ A एदस्स, BW एअस्स, STU एव्व. —
U कविराअ°. — ABWOR तिहुअणं,
N तिहुणं. — STU वि. — A धवल-
यंति, B धवलयति, P धवलंसाति, STU
धवलेदि.

10^४ APSU °पाडिसिद्धीए, B °पाडिसिद्धीए, W
°पाडिसिद्धीए, NO °पाडिसिद्धीए, R °पा-
लिसिद्धीए, T °पाडिपहीए णक्कलंका. —
N गुण. — B यस्य.

10^१ A सूत्र° पारि° प्रति; BPWNORTU सू-
त्रधारः. — B समाइज्ज, W समा-
इठा. — A पउजधं, P पयुंदिट्ठु, N
पाऊजस्स, O पडंजधि, STU अणु-
चिट्ठु.

11^३ A पारि° सू° प्रति. — P चाहुवाण°, R
चाउहाण°, TU बाहुआण°. — ABPNOR
STU °मोलि°, W °मउलि°.

भन्तुणो किड्मवन्तिसुन्दरी सा पञ्चइउमेअमिच्छइ ॥ ११ ॥
किं च' ।

चण्डवालधरणीहरिणङ्को चक्रवट्टिपअलाहणिमित्तं ।

एत्थ सट्टअवरे रससोत्ते कुन्तलाहिवसुअं परिणेइ ॥ १२ ॥

स्थापकः । ता एहि' । अणन्तरकरणिज्जं संपादेम्ह' । जदो महाराअदे-
वीणं भूमिअं घेतूण अज्जो अज्जभारिआ अ जवणिअन्तरे वट्टन्ति' ।

इति परिक्रम्य निष्क्रान्तो' ।

प्रस्तावना' ।

ततः प्रविशति राजा देवी विदूषको विभवतश्च परिवारः' । सर्वे परिक्रम्य यथोचितमुपविशन्ति' ।

- 11^b Mas. किदि'. — A 'भवंदि', B 'मावंति',
U 'मवंदि'. — P एतां नाहि सा. — A
पभोजयिदु', BWNO पउंजइदु', P पउं-
जइदु', R पउंतदु', STU पभोजइदु'. —
ABPWNORSU 'मेदमि', T 'मेतमि'.
— ABR 'च्छदि', P 'त्यति', W 'छति',
N 'च्छदि'.
- 11^a A किं च यथाभिधेयत्वं सूचयति पारि; B
omits.
- 12^a B चंडपाथ', P चण्डवाल', NOR चंद',
T चंडपाल'. — A 'हरिणो', PO 'ध-
रिणो'. — O चक्रवत्ति'. — A 'पद',
B 'पयलाभ'. — W 'णमित्तं', N 'णि-
मित्तं', O 'णिमित्ते'.
- 12^b B अत्त, P एत्थ सट्टक'. — B 'सोत्त'. —
AN कुंदला', O कुंदना'. — ABWNOR
'सुदं', P 'सुत्तं'. — APWNORT परि-
णेदि, B 'येद'.
- 12^c ABPWNOR omit स्थापकः; TU सूत्र'.
— ABPWNOR भाव एहि; A एहि दाव.
- 12^d BW 'करिणिज्जं', N 'कज्जं'. — A संपा-
दयम्ह, B संपादिम्ह, P संपाडियम्ह, W
संपादम्ह, U संपादम्ह.
- 12^e BP यदो. — N महाराअस्स देईए भूमि.
— B पित्तण, N चेलण, STU घेतूण
(S घत्तूण) भू'. — B भप्पा, P भाज्जा. —
A भजभरिया, BP भज्जा', N भज्जघ-
रिणो', R 'चडिणिआ. — P omits भ.
— B जवणिअंर, P जवणिअंतरे. — AU
वट्टंदि, PN वट्टदि, W चिट्टंति, R ददि,
T कट्टइ.
- 12^f B प्रक्रम्य, SU omit. — B यथोचितं
निःक्रान्तो. — A adds सूत्रधारपरि-
पार्थको.
- 12^g A adds नाटकावसरः.
- 12^h AU only ततः प्रविशति राजा. — P
विदूषको विचक्षणा दासो विभवतश्च प्रतो-
हारादिपरिकरः, T विदूषकेण विचक्षणा
च. — P यथोचितानेपुण'.

राजा । देवि दक्खिणाहिवणरिन्दणन्दिणि वड्ढावीअसि इमिणा व-
सन्तारम्भेण^१ । जदो^२ ।

विम्बोद्वे बहलं ण देन्ति मअणं णो गन्धतेल्लाविला
वेणीओ विरअन्ति लेन्ति ण तहा अङ्गम्मि कुप्पासअं ।

जं बाला मुहकुङ्कुमम्मि वि घणे वट्टन्ति ढिल्लाअरा
तं मखे सिसिरं विणिज्जिअ बला पत्तो वसन्तूसवो ॥ १३ ॥

देवी । अहं पि पडिवड्ढाविआ भविस्सं^१ । जधा^२

छोल्लन्ति दन्तरअणाइ गए तुसारे
ईसीस चन्दणरसम्मि मणं कुणन्ति ।

एणिहं सुवन्ति घरमज्झिमसालिआसु

12^{१, २} U omits राजा देवि. — B दक्षिणा^१,
N दक्षिणापहणरेदं, R दक्खिणावहणरेदं,
S देक्खिणा^१. — TU *णरेदं. — B
*निन्दने, OW *गंदणे. — APW वद्धा-
वीअसि, B वद्धाविआसि, O वट्ठावीअसि,
R वड्ढावीअसि. — ABW omit इमि-
णा. — A omits वसं; B विर्यंतारंभेण यदो.

13^१ AP बहुलं, B विहल. — BS दंति, P
दिति. — SU मं ण दें बहुलं. — B
णो दिति तित्ताविला, W *तिल्लाइरा, N
*तैला.

13^२ B वाणीओ, O वेणाओ. — B विररंति,
OS विररंति. — P लंति, OSU गेंति,
T लेति. — P अंगं. — A कुप्पासकं,
P किमप्पासयं.

13^३ SU कुअकुं, T कुचकुं, N *कुंकुम्मि. —
W व. — N omits घणे. — A व-
ट्टंदि. — ANRSU ढिल्ला, B ढिल्ला-
सयरो, T ढिल्ला.

13^४ STU ता. — B विणिज्जिय. — P व-
संतोच्छवो, W वसंतो, OR *तूसओ, T
*तूसओ.

13^५ B देव विं, P विभमलेखा, WO देवी
विं. — NR देव अहं पि तुन्ना, STU
वि. — AW *वद्धाविआ, B *वद्धा, P
*वद्धाविआ, N *विदा, O पडिवट्ठाविअ
दे, R *वद्धाविआ, SU *वड्ढावड्ढसं, T
*वाड्ढावट्ठिसं.

13^६ BP यथा, O जहा, SU जह, T जथा.

14^१ P त्यालंति, W त्योल्लंति, T छोलहंति. —
W दंति. — B *रइणाइ, POR *रअ-
णाइ, N *रअणाणि — ABPWNOR.
गदे, T दे.

14^२ A इसीस, BWNORSTU ईसीसि.

14^३ BP इणहं. — ANR सुअंति, B सुहंति.
— AB *मज्झिम, NSTU *मज्झमं, O
*मज्झमं. — BP *मालियासु, STU
*पालिआसु (S *सं).

पाअन्तपुञ्जिअपडं मिहुणाइ पेच्छ ॥ १४ ॥

नेपथ्ये^१

घेतालिकयोरेकः । जअ जअ पुव्वदिसङ्गणाभुअङ्ग चम्पाचम्पअकण्णर
राढाणिज्जिदराढाचङ्गत्तण विक्कमक्कनकामरूव हरिकेलीकेलिआर
अवमण्णिदजच्चसुवणवण सव्वङ्गसुन्दरत्तणरमण्णिज्ज सुहाअ दे भोदु
सुरहिसमारम्भो^२ । इध हि^३ ।

पराडीणं गण्डवालीपुलअणचवला कच्चिबालाबलाणं
माणं दोखण्डअन्ता रइरहसअरा चोलसीमन्तिणीणं ।

14^d AB पायंद, P पायंति. — ABO 'पुं-
जिद', W 'त्', N 'पुंजोअ'. — AP
WNR मिहुणाइ, B महुणाइ. — P
पित्थे.

14¹ A घेतालिको नेपथ्ये.

14² A द्वयोर्मध्ये एकः ब्राह्म PNR घेतालिकः,
STU घेतालिको, S adds विजयतां देवः ।
प्रथमः । — ABWOR जअ once
only. — APWN 'दिगंगा', B 'दि-
सामु', ORT 'दिगंगा'. — APO जअ
चपा. — O चंदगणाचंपअ. — B 'क-
स्सकुर, T 'कस्सपूर. — APO जअ रा.
— A राटजणियराठ, B 'जणियराठ,
PW 'जणियराठ, N सीलाणिज्जोअराठ-
देस, O राठाजणियाणंद, R सीठाणि-
ज्जिअराठदेस, SU 'णिज्जिअ'. — A
जय विक्कमक्कनकामरूव जय चंगत्तणयि-
णिज्जियकामरूव, B चंगत्तणयिणिज्जिय-
कामरूव, P विगित्तणयिणिज्जियकामरूवा,
W चंगत्तणयिज्जिदकामरूव, N चंगत्तण-
णिज्जिअकामरूव, O जअ चंगत्तणयिणि-
ज्जिअकामरूव, R 'कामरूव. — A जय

कटलिहरकेलिकार, B 'कारय, P 'कलि-
यारक, N हरिकेलिकारअ, O जअ हरि-
केलीकेलिअरअ, R 'कारअ, T हरिकेलि,
U भरि. — A जय अठगण्णिद, BPW
NORSTU अयमस्मिअ. — N 'पच्चग-
ण्णयस', ST 'कस्ससुवणदाण, U 'अस्ससुव-
णदाण. — A जय स', B 'त्तणमणिज्ज,
P 'सुरत्तणरम', S 'सुंदेरमणिज्ज, U स-
च्छंणरमणिज्ज. — BPWO देवस्स. —
W सुरहिसमयसमारंभो, STU सुरभिसमा-
रंभो होदु.

14³ A जदो, BPWNORSTU इध हि.

15^a STU गंधाली. — T 'पुणभण'. — P
'धयल, S 'धउरा. — P 'घालाघालाणं,
NR 'घालाघलणं, S चोलघालाघलाणं.

15^b AOR 'हंदअन्ता, P 'हंदपंतो, N 'अंतो.
— BW रदि, P रेइहरस', NSTU
'रभस'. — ANR 'कला, BP 'करा. —
A सोलचूलातयाणं, B सोलवालंगणाणं.
P चोलवालंगणाणं, W चोटवोढालयाणं.
NOR सोलचोलपिआणं, S कंचिसीमन्ति-
णीयं.

कखाडीणं कुणन्ता कुरलतरलणं कुन्तलीणं पिएसुं
गुम्फन्ता रोहगरिणं मलअसिहरिणो सीअला एन्ति वाआ ॥ १५ ॥

अत्रैव¹

द्वितीयः ।

जाअं कुङ्कुमपङ्कलीढमरढीगरडप्पहं चम्पअं
थोआवट्टिअदुडमुडकुसुमा पम्फुल्लिआ मल्लिआ ।
मूले सामलमग्गलग्गभसलं लक्खिज्जए किंसुअं
पिज्जन्तं भसलेहि दोसु वि दिसाभाएसु लग्गेहि व ॥ १६ ॥
राजा । पिए विब्भमलेहे को अहं वड्ढावओ तुज्झ का तुमं पि व-
ड्ढाविआ मज्झ¹ । किं उण दुवे वि अम्हे वड्ढाविदा कञ्चणचण्डर-
दणचण्डेहिं वन्दीहिं² । ता विब्भमप्पअट्टावअं तरट्टीणं णट्टावअं
मलअमारुदन्दोलिदलदाणच्चणीणं चारुप्पवञ्चिदपञ्चमं कलकरिद-

15^c N कुणतो. — B कुरुलाकुरुल°, N चिकुल°,
O कुरुल°, R चिउर°. — P पियसु, T
पियेसं.

15^d A गुंफन्ता, N गुंफतो, S फन्ता, T गुंपुन्ता,
U गुंभन्ता. — B राणगंठी, T गणं म-
लह°. — B °सिद्धरणे. — AP सिंहुला,
B संहला, W सिंघला. — BT यंति, P
इति, N बांदि, R वंति. — N वादा,
T वासा.

15¹ ASTU omit; B अत्रोव, P अत्र.

16^a A द्वितीयवेतालिक°, P द्वितीयो वेतालिक
पठति, N omits द्वि°; S अखं च, U
अवि अ instead of द्वि°; T द्वि° अखं.
— ABPWNORSU जादं. — P
°लोद°, STU °पिण°. — A °रणगोण्ड°,
B °चमठोण्ड°, PWO °रमणोण्ड°.

16^b AB थोवा°, P थाआ°, NR धोआ°. —
ABPWOR °वट्टिद°, N °वट्टिद°, S
°वंडिअ°. — P °सुद्धकुसुमा, W °कुसुमा,

NOR °कलिआ. — BPORSTU पम्फु-
ल्लिआ, N प्पफुलिआ.

16^c N °लगावभमलं, O °भसले. — B शाल-
ज्जए, N लक्खिज्ज. — B जिंसुयं, P
omits.

16^d A महुवेहि, B महएहि, P महुएहि, W
भमरेहि, N भमलेहि, OR भसलेहिं. —
B हाहि वि, P दोसु चि, W दोहि वि,
N दोहि सु, O दोहिं वि, R दोहिं धि,
T दोहिस्. — B सदिसा°. — N लग्गेहि,
OR लग्गेहिं, T लेगेहि. — A omits
व; S अ.

16¹ NR एक्को, O का. — AB दं, P omits.
— B वट्ठावओ, PW वट्ठावउ, N व-
ट्ठाविदो. — P को, NR एक्का. —
AOT वि, NRSU omit. — B वट्ठाविय,
P वट्ठाव, W वट्ठाविआ, N वट्ठाविदा,
S °पआ.

16² ABPW पुण. — W दो, N दुवो, O

कण्ठेसुं कन्दलिदकन्दप्पकोअण्डदण्डाखण्डिदकण्डचण्डमं सिण्णिद्धव-
न्धवं वसुंधरापुरंधीए पसारिदप्पसदिप्पमाणेहिं अच्छीहिं महूसवं
जधिच्छं पेक्खदु देवी'।

देवो। जधा णिवेदिदं वन्दीहिं पउत्ता जेव मलआणिला'। तथा हि'।

दुस. — U अम्ह, O transposes यट्टा-
अन्धे. — ABORSTU यट्टाविभा, PW
टट्टाविभा. — O इमेहिं कं. — B कंघ-
रणचंह. — Mas. 'रअण'. — B 'दंहेहिं.
— BWRSTU यंदोहिं.

16³ AWR विद्यममरट्ट. — APWOT 'प-
अट्टावअं, B 'परियत्तयं, N 'पअट्टा-अं, R
'पअट्टाविअं, SU 'पयट्टावअं. — A त-
रणोयं, W तरहोयं, T तरट्टियां, U तर-
लच्छोयं. — B 'माहपंदोलिदलता', P
'माहदोलिपफणिलदायच्छिणोयं, W 'दो-
लिदचंदणलदायच्छिणोयं, SU मलभा-
णिलंदोलिअललदलदायच्छिणोयं, T मल-
भाणिलंदोलिअललदायच्छिणोयं. — AWNOR
'पयंवि', B 'पयंचित', P चोरुपयंवि-
दयंपंचमं, S 'पयंविअ', T 'पयंविअ', U
'पयंविअपंचम. — 'A कलकंठोकंठकंद-
लीसु, B कलकंठोकंठकंदली, P कलयठो-
कंठेसु, W कलअंठिकंठेसु, N कलकंठिकं-
ठकंदलेसु, O कलकंठोकंठेसु, R कलकंठि-
कंठकंदलेसु, S कलकंठकंदलीसुं, T कलअं-
ठकंदलीसु, U कलकंठकंठकंदलीसु. — A
किदकंदप्पकोदंढदंढावंधिदकडचंहमं, B
कंदलितकंदप्पकोदंढावंधिदकडचंहमं, P
कंदलितकंदप्पकोदंढमंहिं, W कंदलितकं-
दप्पकोदंढदंढचंहमं, N कंदलीदकंदप्पकोअं-
दंढावंधिदचंहमं, O कंदलितकंदप्पकोअंढ-
दंढचंहमं, R कंदप्पकोअंढदंढावंधिदचंहमं,

SU कंदप्पकोअंढदंढावंधिआवंधिचंहमं, T
कंदप्पकोअंढावंधिआवंधिचंहमं. — ABW
णिद्ध. — NR 'दंघु. — A यसुधा',
O यसुहा. — II 'पुरंदीए, T 'पुरंधिए.
— BWO ता वि. — A विट्ठरिय
इत्यनुप्पसारिय पसइसरिच्छेहिं अच्छीहिं, B
वित्तारिय पसइपमाणच्छिणो, P पसारि-
इपमाणलोयणो, W वित्तारिदपसइपमा-
णच्छिणो, N वित्तारिअपसइपमाणो अ-
च्छिणो, O वित्तारिअपसइ', R वित्तारिअ
पसइपमाणो अच्छिणो, SU पसारिअपस-
रिसरिच्छेहिं, T पसारिअपसारिसरिच्छेहिं.
— BPW महोद्धवं, N महूसवं, STU
यसंतमहूसवं. — AP जट्ठित्यं, BWOR
STU जट्ठिच्छं, N जट्ठिद्धं — ABPWOS
वेच्छ, RTU वेच्छदु. — ABPWONOSU
omit देवो.

16⁴ A देवो राजानमाह. — AWO जहा,
PSTU जहा; PNR add किल. — B
णिदेयिदं, STU 'दिअं. — BWRS
यंदोहिं, T यंदहिं; A transposes दं-
णि'. — A तथा ए. — APWOR
पअट्टा, B पयज्ज, N पयअट्टो, S तह
पयट्टदित, TU तह पयट्टंत. — AW ज्ञेय,
B प्येय, P प्येय, N ज्ञेय, O ज्ञेय, R
ज्ञेय, STU एय. — NS 'लो.

16⁵ APNR तथा हि, BWO तथा अ, ST
तह हि, U omits.

लङ्कातोरणमालिआतरलिणो कुम्भुभवस्सासम

मन्दन्दोलिअचन्दणहुमवणा कप्पूरसंपक्किणो ।

कङ्केलीकुलकम्पिणो फणिलआणिप्पट्टणट्टावआ

चण्डं चुम्बिअतम्बवणिसलिला वाअन्ति चेत्ताणिला ॥ १७ ॥

अवि अ^१ ।

माणं मुञ्चह देह वल्लहजणे दिट्ठिं तरङ्गुत्तरं

तारुणं दिअहाइ पञ्च दह वा पीणत्थणुत्थम्भणं ।

इत्थं कोइलमञ्जुसिञ्जिअमिसा देवस्स पञ्चेसुणो

दिस्सा चेत्तमहूसवेण सहसा आण व सव्वंकसा ॥ १८ ॥

विद्वषकः । भो तुम्हाणं सवाणं मज्झे अहं एक्को कालक्खरिओ^१ । जस्स मे ससुरस्सुरो परघरे पोत्थअभारं वहन्तो आसि^१ ।

17^a U °माणिआ°. — BPSTU °तरलणा. —

A कुंभभभवस्सासमं, B कुंभभ°, W कुंभोभ°, SU कुंभभभवस्समे, T कुंभुब्भु°.

17^b ABPWOR °दोलिद°, N °दोलित°. —

A °चंदल°. — WNOR °लदा. — P °संचगिणो.

17^c A कंकेली°, BPNR कंकली°, W कंकली°, S तंकलीफलअंपणा, T कोलीफल°, U तङ्कोलिफल°. — ABPWNOR °लदा. — P °णिपट्ट°, N °विण्णट्ट°, O °विण्णट्ट°, STU °णिच्चिच्च°. — T °णट्टाविआ.

17^d B चुंदुं. — ABPWOR चुंविद°. — B °तंवपचि°, PT °तंबपणि°, SU तंबपणि°.

— STU आअंति.

18^a APW मुंचद, BNOR मुंचध. — A चेहि. — B दिट्ठी, W दिट्ठं, N दिट्ठी. — A तरंगोत्तरा, O तरंगाडलं.

18^b B दिव°, APWNOR °हाइ°. — BP पीणु°.

— ABNORT °त्यण°, P °त्सवं°. —

B °हुंभण°.

18^c W इत्थो. — BP °मुंज°. — ART °सिंजण°, B °संजण°, P °सजिण°, N °सिंऊण°, O °सिंजिद°. — N मिसाहेअस्स, R देअस्स.

18^d P °महूसवणा, N °चेत्तमहूस°. — R भुअणो instead of सहसा. — N भाणो, SU भाणो, T अस्से क. — B कळ्वंकसा.

18^e A ततो विद्वषकः भो भो, T omits भो; U अहो. — W सव्वेसिं. — A अहं ज्जेव, STU अहं किल. — A omits एक्को; BPW एको, SU एक्को एव्व. — A कालाक्खरिदो, T कालाक्खरिवो पंडिओ.

18^f A जदो ममावि य, O मम, SU मह. — A सुस्सरस्स सुस्सरो, B ससुरस्स ससरओ, P ससुरयस्स ससुरउ, W ससुरउ, O ससुरस्स ससुरो, R ससुरस्सरो; SU add वि. A पंडिआघरे, BPWO परघरेसु, NR

घटो । विहस्य^१ । तदो आगदं दे परिडच्चं परंपराए^१ ।

विद्वयकः । सकोधम^१ । आ दासीए धूदे भविस्सकुट्टिणि णिल्लक्खणे विअ-
क्खणे ईदिसो अहं मुखो जेण तए वि उव्वहसीआमि^१ । अखं च^१ । रे
परपुत्तविट्ठालिणि भमरटेण्डे टेण्डाकराले तुडिदसंघडिदे परंपरा परिड-
च्चस्स मह किं दूखणं आसि^१ । पेक्ख अकालजलदवंससंभूदाणं परंप-
राए परिडच्चं^१ । अध वा हत्थे कङ्कणं किं दप्पणेण^{१०} ।

पंडिअघरे, S परक्के घरंमि, T पंडिअघर,
U परघर. — A पोत्थियाई, B पुत्थिइ-
याइ, P पोथआइ य, W पोत्थाइ, N
पोत्थिआइ, O पोत्थाई, R पुत्थिआइ, S
पोत्थिआइ, T पुत्थिअभारं, U पोत्थिअभारं.
— BWO वदंतओ.

18^३ SU विचक्षण. — A विहस्य प्राह.

18^४ A कमागदं टे पंडित्तणं. B यत् कमागदं ते
पं, PWO कमागदं टे पं, NR आगदं
दे अखण्य पंडित्तणं (R अत्तणं), T दे
पंडिअत्तणं परंपराए आअदं अकालजलदय-
संभूदाणं परंपराए पंडिच्चं अह वा हत्थ-
त्थम्मि कंक्कणे किं दप्पणेण see i. 18^{१०}.

18^५ A सकोपं प्राह.

18^६ APNORSU आः, T आम. — A दा-
सीसुदे, B धूय, P पुत्ति, N पुत्तीए, ORU
धोए, T धुत्ते. — A भयस्ससिक्खु, OR
कुट्टिणि; SU add रक्खालोद्विणि. — A
omits णिल्ल; P णिल्लक्खयक्खणे. —
B omits विअक्खणे; WR अविअक्खणे.
— B ईदिसो, NRSTU ईदिसो, O रे-
दिसो. — BPWNORSU हं. — P सु-
वा. — BWO लं, N omits; R लो. —
N तुण, ORSTU तुए. — WT omit

वि. — A हासियामि, B हसियदि,
PRSTU हसिज्जामि, N हसिज्जह.

18^७ A अखं च पुनर्विद्वयकः, OT अखं भ.

18^८ STU omit रे; NOR ह. — B पुरपुत्त-
विट्ठालिणि, O विट्ठालिणि, S विट्ठालिणि.
— After पर P adds कोससत्थचट्टणि,
R adds रक्खालोद्विणि, STU add को-
सवट्टिणि. — A भमणटिटे, N भमण-
जोले, OT भमर, SU टंटे. — N दूत्त-
प्पिय टेंटाकराले, O टेंटा, T ठेंटा. —
After टेंटा N adds कोससत्थस्सापहा-
रिणि, R adds कोससभापहारिणि, T
adds रेक्खालोद्विणि. — A घट्टिदे, B तुट्टियं,
P तुट्टसंघट्टो, W तुट्टं, NR तुट्टं,
O दुपुत्तुट्टं. — ABPWNOR omit
परआसि; T omits मह.

18^९ ABPWNORT omit. — S पेक्ख. —
SU जलदस. — U छस्स.

18^{१०} T omits, see i. 18^४. — B अहा,
PWNORSU अह. — S य. — After
वा U adds रत्थारोहिणि मेहुत्तविणि.
— B हत्थंमि, R हत्थ, S हत्थंमि, U
हत्थत्थंमि. — ABRSU कंक्कणे. — A
ता किं. — N दप्पणेण पेक्खीअदि, O
द लक्खिज्जदि, R द पेक्खिअदि.

विचक्षणः । विभाव्य¹¹ । एवं शोदं¹² । धावन्तस्स तुरंगमस्स सिग्घत्तणे किं सक्खिणो पुच्छीअन्ति¹³ । ता वस्सअ वसन्तं¹⁴ ।

विदूषकः । कथं पञ्जरगदा सारिआ विअ कुरूकुराअन्ती चिट्ठसि¹⁵ । ए किं पि जाणासि¹⁶ । ता पिअवअस्सदेवीणं पुरदो पढिस्सं¹⁷ । जदो ए कत्थूरिआ कुग्गामे वणे वा विक्किणीअदि ए सुवखं कसवट्ठिअं विणा कसीअदि¹⁸ । इति पठति¹⁹ ।

फुल्लुकरं कलमकूरसमं वहन्ति

जे सिन्दुवारविडवा मह वल्लहा ते ।

18¹¹ ASTU omit.

18¹² ABNORSU एव्वं, T पेच्छ एव्वं. — ABN खेदं, STU एदं.

18¹³ ABPWNOR omit धावन्तस्स. — AB PWOR तुरंगमस्स. — A सिग्घत्तण. — A पुच्छिज्जन्ति, B पुच्छिज्जमि, P पुत्थियन्ति, WOSU पुच्छिज्जन्ति, N पुच्छिअन्ति, R पुच्छिअन्ति, T पुच्छिज्जन्ति.

18¹⁴ A तथा त्वं यदि पंडितो सि ता वस्सय वसदं, T वसदं.

18¹⁵ ASTU omit कथं; P तुमं, NR तुमं उण्ण, O कथे. — W पंजरि°. — P °गद, WSTU °गभा. — BPNOR सारिअव्वय, W सारि व्व, STU विअ सारिआ. — W कुरूकुरयन्ती, STU चिरं घुरुघुरा° (T खु-रुघुरायन्ति). — A पुरो चिट्ठसि.

18¹⁶ BW omit. — SU ए हू किं पि तुमं, T ए किं वि तुमं. — NR जाणेसि.

18¹⁷ B पियवस्स°, NRSU पिअवअस्सस्स देवीए (S adds अ), T °देवीए पुदो. — A प-ठिस्सं, P पढिस्सं, SU पठिस्सं, T पट्ठिस्सं.

18¹⁸ A जदो कट्टया गामे ए, S कत्थूरो, T कत्थूरिआ ए, U कत्थूरो ए. — BW गामे, P गामावणे omit वा; ASTU omit वणे वा. — A विक्किणियदि, W विक्किणियदि, T विक्किअदि. — W शोदं, STU ए अ. — W सुवखं जं. — A कसवट्ठयं, B कंसवट्ठयं, P कसवट्ठयं, S वट्ठअं, T कसवट्ठयं, U कसवट्ठयं. — N सिलापट्टए क°, R पट्टए क°. — O त सुवखं जं कसवट्ठे णिव्वट्ठ सा घरि-णी जा पट्ठिं रंजेदि तं पट्ठिअं जं सभासुं पठिअदि instead of ए सु°-कसीअदि, see i. 197.

18¹⁹ A ततः पठदि विदूषकः, P ततः पठति, NOR राजा पिअवअस्स ता (N omits ता) पठ (O भाभण) सुणीअदु (N °दि) विदूषकः पठति.

19^a A फुल्लकूरं, BN फुल्लकरं, P फुल्लकरं, SU पुफुल्लकरं. — TU कमल°. — STU °णिरं.

19^b N सिंधु°. — RSU हे.

जे गालिअस्स महिसीदहिणो सरिच्छा

ते किं च मुद्धविअइल्लपसूणपुञ्ञा ॥ १९ ॥

विचदणा । विदस्य^१ । णिअकन्तारत्तणजोग्गं दे वअणं^२ ।

विदूयकः । ता उआरवअणे तुमं पढं^३ ।

देवो । किंचित्स्मित्वा^४ । सहि विअक्खणे अम्हाणं पुरदो तुमं गाढकइत्तणेण गबुत्ताणा होसिं^५ । ता पढ संपदं अज्जउत्तस्स पुरदो सअंकिदं किं पि कव्वं^६ । जदो तं कव्वं जं सहासुं पढीअदि तं सुवखं जं कसवट्ठिआए णिव्वडिदि सा घरिणी जा पदिं रज्जेदि सो पुत्तो जो कुलं उज्जलेदि^७ । विचदणा । जं देवी आणवेदि^८ । इति पठति^९ ।

19^a AO गालिदस्स, P गालिदस्स. — B म-
हसो. — R *हहिणो. — T सरि-
क्खा.

19^d T विअकील.

19ⁱ A विदस्य प्राह, NR omit.

19^j APOR *कन्तारंणण*, B *कन्तारतूण*, N
विज्जफज्जारंभण*, U *कन्तार*. — O
*जोमां.

19^k BW किं पि, O किं चि instead of ता.
— ABPWOSTU उदार*. — BSTU
*वभणा. — W तुमं पि, U omits. —
APORSTU पढ.

19^l A अथ देवो विदस्य किंचिन्नामाह, B किं
च स्मित्वा, S omits किंचित्.

19^m STU omit सहि; P गह. — A गम्ह,
STU गम्ह. — A पुर. — P तुयं, NR
तुभं. — ANOR गाढं. — A *कइत्तणे,
P *कइत्तणे. — A गउत्ताणा, B उत्तणा,
P उत्ताणा, W उत्ताणी, N उत्तिणा, O
उत्ताणीला, R उत्तिणा, S ग-उत्ताणा. —
W भोसि.

19ⁿ W omits ता. — A पठसु, ORSU पढ.
— BWNOR *कढं. — BWO omit
किं पि. — STU किं वि सभं क-
व्वखं.

19^o ANRSTU omit जदो; B यत्तः. — N
omits तं कव्वं. — APOSTU सद्यासु,
BW सभाय, NR सद्याय. — AOR
पढो*, BN पढि*, STU पढो*. — O
omits तं सु-रज्जेदि, see i. 18¹⁸. — A
कसट्ठे, N कसवट्ठणं, R कसवदे, ST
कसणवट्ठय, U कसणपट्ठय. — A णिव-
डिदि, BW णिप्पहदि, P णिवडेदि, NR
णिप्पट्ठेदि, STU कसोअदि. — AB
घरणी. — NR पिअं, STU पदं
रज्जेड — ABPW omit सो-उज्जलेदि.
— N उत्तो, T पुत्तओ. — STU उ-
ज्जलेद.

19^p S आणवेह.

19^q APNR omit इति; BWOSTU ति. —
A पठदि विचदणा.

जे लङ्कागिरिमेहलाहि खलिआ संभोअखिणोरई-

फारुफुल्लफणावलीकवलणे पत्ता दरिद्वत्तणं ।

ते एण्हं मलआणिला विरहिणीणीसाससंपक्किणी

जाआ झत्ति सिसुत्तणे वि बहला तारुखपुखा विअ ॥ २० ॥

राजा । सच्चं विअक्खणा विअक्खणा चदुरत्तणेण उत्तीणं विचित्तदाए
रीदीणं^१ । ता किं अखं कइचूडामणित्तणे ठिदा एसा^२ ।

विदूषकः । सक्रोधम^३ । ता उज्जुअं जेव किं ए भणीअदि अच्चुत्तमा विअ-
क्खणा कव्वम्मि अच्चहमो कविञ्जलो बह्मणो त्ति^४ ।

20^a A °मेखलाहि, WR °हिं, O °लिहिं. —
ABWNOR खलिदा, P खलदा, SU
चलिआ. — N °विंणोरई.

20^b APWR फार°. — APWNRT °फुल्ल°. —
B °कणावलीकमलणे, P °कवलिदा,
S °कवलणे. — B दलिदत्तणं.

20^c B विरहणी°. — N °णोस्सास°, O °णि-
सास°, SU °णिस्सास°.

20^d APWNORT जादा, B जाद ज्जत्ति, O
दसत्ति. — N पि. — AP बहुला.

20¹ A राजानंतरोक्तं निशम्य, STU राजा वि-
हस्य. — A सच्चं २, STU सव्वहा. —
A वियक्खणा । तथा वियक्खणा, PN
वि° once only, STU वि° वि° एव्व.
— B चदुरत्तण, P अहो चदुरत्तणं
अत्थस्स, W चउरत्तणे, N चदुरत्तणे,
S विच । उरत्तणेण, TU चउर°. —
A सत्तीणं, W चदुरत्तीणं, N उत्तिणं,
R उत्तिणा. — A वयणविचित्तदाए
य, B ता किं पि अखं विचित्तदाए, P
विचित्तदा ता अन्नं विचित्तदाए, W ता
अ किमणं चदुरवयणविचित्तदाए, NR
omit वि°; O ता किं अणं वि°, T वि-

दत्तदाए. — ABPWNOR omit री-
दीणं; T रीदीणं. Here A inserts सु-
कइणं पि सुकई वियक्खणा, B कइणं
सुचइ ति, P कइण सुकइ ति, W सुक-
इणं पि सुकइ ति, NR कइणं पि कइ,
O कयेणं वि कइ ति.

20² BPO omit. — A ता भणइ, W किं
भचइ omits ता. — A सुकइ°, W सुक-
इचूडामणे, S कइंदच्च°. — ST णिट्ठिदा,
W ठिदाए. — NR omit एसा. — Here
A inserts देवीं श्रुत्वाह । जं देवेण नि-
दिट्ठं तत्तथैव, BNOR देवीं विहस्य क-
वि(NR °इ°)चूडामणित्तणे (B °णेण) ठि-
दा एसा, P देवीं विहस्य कइचूडामणित्त्वे
स्थिता एसा देवीं विहस्य महोयलसरस्सई
एसा, W देवीं अज्ज किं एदं महोयलस-
रस्सई एसा वियक्खणा एव देवीं विहस्य
कविचूडामणित्तणेण ठिदा एसा.

20³ A सक्रोधमाह.

20⁴ A ज्जेव, B द्येव, P येव, W ध्वेव, N
ज्जेव्व, O जेव्व, R लच्च, STU एव्व.
— APWT भणइ, B भिंखइ, NR भ°
देवीए, OS भणइ. — A अच्चंताधमो,

विचवणा । अज्ज मा कुप्प^१ । कब्बं जेव दे कइत्तणं पिसुणेदि^२ । जदो क-
नारत्तणणिन्दणिज्जे वि अत्थे सुउमारा दे वाणी लम्बत्थणीए विअ
एक्कावली तुन्दिलाए विअ कञ्जुलिआ काणाए विअ कज्जलस-
लाआ ए सुट्टदरं रमणिज्जा^३ ।

विट्ठपकः । तुज्ज^४ उण रमणिज्जे वि अत्थे ए सुन्दरा सदावली^५ । कणअ-
कडिसुत्तए विअ लोहकिङ्किणीमाला पडिवट्टए विअ तसरवि-
अणा गोरङ्गीए विअ चन्दणचच्चा ए चङ्गत्तणं अवलब्बेदि^६ । तथा
वि तुमं वसीअसि^७ ।

B अच्छाधमो, P अच्छंताधम्मो, W अ-
च्छाधम्मे, N अच्छाहमो, O अच्छधमो. —
BNR कथिजस, STU कइजलो. — AW
कंभणो. — A adds देवो । अथ किं ।
इदं महायत्तस सरस्व विपक्कणा com-
pare PW i. 20^३.

20^४ A जदो कब्बं, B कधिदं, T कःपकः-
वं. — ABWN कजेव, P ज्येव, O ले-
व्व, R क्जेव्व, SU एव्व, T एव्वं एव्व.
PNRSTU omit दे. — BW कथि.
— B पिसुणेदि, STU पिसुणेइ.

20^५ A कंसारंजणजोगे णिजे, B णिपङ्गत्तारत्तय-
णिंदिलिज्जे, P निकयत्तारजतणे णिंदिलिय्ये,
W णिअकंता*, N णिअकत्तारंभणजोगे
णिंदणिज्जे, O णिअकंसारंजणजोगे णिंद*,
R णिअकत्तारंजनजोगमणिंद*. — ATU
omit वि; BP व, S अत्थे वि. — AP
सुकुमारा, B कुसमारा, W सुकमारा, NR
सोमारा, STU सुउमाला omit दे. —
A जहा । संवत्थनीए विप एकाउली । त-
था । तुंदि*. — BW तुंदिलाए, N तुंदि-
लाभाए, R तुंदिलिआए, O कइअकेसाए
विअ मालएकुसुममाला तुंदिलाए, U omits
तुं विअ. — B कुंचलियाए, NR कुंच-

लिआ कदिद (N कडिद*) केसाए (R स-
भाए) विअ मालदोकुसुममाला, O कुंच-
लिआ ठेराए विअ कउक्कविअमो — A
तथा कणाए, N कंणाए, STU काणीए.
— B वि. — A भंजणसिलाया, B स-
लाया, T सलाहा. — A omits ए-रम-
णिज्जा. — P omits ए; BWO सुं ए.
— B सुत्तरे, P सुट्टदरं, W सुट्टभरं, N
सुट्टदरं, O सुट्टदरं, RU सुट्टरं, T सु-
ट्टभरं. — Before र* BWNOR
add भादि. — S रमणिज्जालंविआ.

20^६ AB तुज्ज, W तुज्भ. — A पुण. — A
कजेव, P धिय instead of वि. — A
STU omit ए. — STU असुंदरा.

20^७ A सुत्ते. — WN किंकाणी*. — BWO
मालिआ. — A पट्टमूत्तपट्टए, B पडिपट्टि,
P पट्टयत्थे, W पडिपट्टे, N पट्टयट्टाण,
O पट्टपडे, R पट्टपट्टए, T पडिपट्टयट्टए.
— N इत. — AWO टसरि*, B त-
सरि*, P सरि*, T तिसरि*, U तंरसरि*.
— T मोरोए. — W विंय. — B चं-
दसरुच्चा. — ABPWNORT चाइत्तणं.
— STU अवलब्बेइ.

20^{१०} A तथा, NR तहा, STU तह. — A

विचक्षणा । अज्ज मा कुप्प¹¹ । का तुम्हेहिं समं पाडिसिद्धी¹² । जदो तुमं
णाराओ विअ णिरक्खरो वि रदणतुलाए णिउज्जीअसि¹³ । अहं
उण तुला विअ लद्धक्खरा वि ण सुवस्सतुलणे णिउज्जीआमि¹⁴ ।

विदूषकः । एवं मं हसन्तीए तुह वामं दक्खणं च जुहिट्टिरजेट्टुभादर-
णामहेअं अज्जं तडत्ति उप्पाडइस्सं¹⁵ ।

विचक्षणा । अहं पि उत्तरफगुणीपुरस्सरणक्खत्तणामहेअं अज्जं तुह त-
डत्ति खण्डिस्सं¹⁶ ।

राजा । वअस्स मा एवं भण¹⁷ । कइत्तणे ठिदा एसा¹⁸ ।

omits वि. — B तुवं, NR तुअं, STU
इत्यं. — N वसिअसि, U वाणी आसो.

20¹¹ ABPWSU omit मा कुप्प.

20¹² B तुम्हे, PW. तुम्हेहि, SU तुम, T तु-
म्हेहिं. — NR सह, STU omit; APW
समं अम्हाणं. — A पडिसिद्धा, P पडिं,
N *सिद्धिआ, T पडिपहा.

20¹³ A यदो. — BW तुवं, NR तुअं. — R
omits या° विअ. — NSTU omit वि.
— ABPWNRESTU रअण°, O रण°. —
W *तुल्लाए, SU *तुलणे. — P
णिजुंजोयसि, S णिउज्जीआसि, U णि-
उज्जी°.

20¹⁴ S omits. — ABW पुण, R दुण. —
BPWNOR तुल छ, U omits. — B
लद्धअक्खरा, T लद्धअहलक्खरा तुला विअ.
— N omits ण. — A सुवस्सलवेणावि, B
सुवस्सतया । तोलणेण नउंजो (illegible),
PWOR सुवस्सलवे, N कप्पासतुलणे; PWR
add वि. — A युंजामि, B see above,
P णिकुविज्जियामि, N णिउंजिआमि,
TU णिउज्जी°.

20¹⁵ W वि° सम्मोचं. — BRSU एच्चं. —

BPWNOR मह भणंतीए, T उवहसंतीए
omits तुह. — A व, P वा, OU अ,
NR omit च. — A जुहिट्टल°, B जु-
हिहर°, WO जुहिट्टिल°, NSU जुहुट्टिर°,
R जुहिट्टिल°. — ABWR *भाभर°, P
*भादुणो, N *भाउ°, STU *भादु°. —
ABPWNOR *धेअं. — ANOR अंगजु-
अलं. — A झडत्ति, B तडत्ति, POR
STU omit; N झत्ति. — A तोडिस्सं,
P खंडिस्सं, W उप्पाडइस्सं, STU खं-
डइस्सं.

20¹⁶ P omits विच°. — ABPSU omit
अहं पि; P inserts तह; W तुज्ज पु-
णो हं omits पि; N ता अहे पि, O वि.
— A उत्तय°, P *पुरस्सरां omits णक्ख-
त्त°; O *पुरत्थिम°. — ABWNOR
*धेअं. — A अंगुयुगलं, N अंगजुअलं. —
ABPW omit तुह; O ते. — APO
तडत्ति, B तडत्ति, NR झत्ति, STU
omit. — S पाडइस्सं, TU छेदइस्सं.

20¹⁷ B वइस्स. — ABPWOSU omit मा-
भण, NR omit एवं; T जेत्वं.

20¹⁸ P अपुव्वकइत्तणे. W कयत्तणे, SU कइं-

विदूषकः । सकोपम्^{१९} । ता उज्जुअं जेव किं ण भणीअदि अम्हाणं चेडिआ
हरिउट्टुणन्दिउट्टुपोट्टिसहालण्णहुदीणं पि पुरदो सुकइ त्ति^{२०} । इति परि-
क्रामति^{२१} ।

विचक्षणा । विदूष्य^{२२} । तहिं गच्छ जहिं मे पढमसाहुलिआ गदा^{२३} ।

विदूषकः । वलितपोषम्^{२४} । तुमं उण तहिं गच्छ जहिं मे मादाए पढमा द-
न्तावली गदा^{२५} । ईदिसस्स राअउलस्स भइं भोदु जहिं चेडिआ ब-
म्हणेण समसीसिआए दीसदि मइरा पञ्चगव्वं च एकस्सिं भण्डए क-
रीअदि कच्चं माणिक्कं च समं आहरणे पउञ्जीअदि^{२६} ।

दधूडामणित्थे, T कइधूडामणित्थे. —
B जोविदा, WN जिठिदा, O परिण-
ट्टिदा, T पिट्टिविदा.

20^{१९} A स* प्राह.

20^{२०} NR omit ता. — AP उज्जयं. — A
उज्जय, B वेव, P ज्येव, W ज्येव, NR ता,
O लेख, STU ख्य. — A भणइं,
BNOR भणइ, PS भणइ, W भणइ
राजा, T भणसि. — SU चेदो. — A
हरिउट्टुनंपियट्टुपादिसयपुभुदीयं पि यद-
पारासय्यभत्तानामपि कपोनां, B हरिउट्टुनं-
दियट्टुपोट्टिसहालण्णहुदीयं, PW हरियट्टु (W
*ट्टु) यंदियट्टुपोट्टिसहालण्णहुदीयं, N हरिभा-
टपदिअंदपोट्टीलसाहामनण्णहुदीयं, O हरिउ-
ट्टुणत्तिउट्टु, R हरिअंदनंदिअंदपोट्टीसहाल,
STU हरियत्तसिद्धि (S *ट्टो) ओट्टोस-
(T *अंदिस्) पालितअचंपअराअमल्लसेह-
राणं (T *मलअसिंहाराणं) omit पि. —
A मध्ये, BW पुरउ, STU मन्ने.

20^{२१} A राजा एवं येदं विदूषकः इष्ट इवो-
त्थाय परिक्रामति, P राजा एवं येदं वि-
दूषकः परि*, W परि* राजा एवं नेदं
विदूषकः इष्ट इव सकोपमुत्थाय परि*,

R राजा एवं येदं विदूषकः सकोपं परि*,
U omits; ST omit इति.

20^{२२} B omits विच*. — A विदूष्याद्य, B
NOR omit.

20^{२३} N एवं येदं तद्धि. — P गच्छ संघंकुभ.
— W मे मादाए, STU दे. — NO
पढमा, R पढमा, H पुढम*, T पुढमा, U
पुढमं. — A *साहल्लिया, B *साहुल्लि-
या, P *साहुल्लिभा, W *साहोल्लिया, NOR
साहिआ, S *साहु*, T समुलिआ.

20^{२४} A *जोवमाह, P विदूष्य वलित*.

20^{२५} W तुवं, NR तुअं. — AW पुण, B
मणु, P पि. — STU दे. — II मतो,
P पढमे मादाए, O माराए. — A प-
ढम*, BP पढम*, STU omit. — T
गलिदा, U गभा. — After गदा A
adds अणं च, W adds अचं च.

20^{२६} P ता ई*, O हेरिस्स, STU ईरिस्स.
— A खयउ*, BPWOR राउ*. — SU
होदु. — A खंभयेदि, WR खंभयेण,
O महणेण. — A समं पाहिसिद्धिं क-
रेदि. P समं समसमसीसियाय, N समं
सीसिआए, R समं सीसिआए, SU सम-

विचक्षणा । इध राअउले तं दे भोदु कण्ठट्टिदं जं भअवं तिलोअणो
सीसे समुवहदि तेण अ दे मुहं चूरीअदु जेण असोअतरु दोहलं
लहदि²⁷ ।

विदूषकः । आ दासीए पुत्ति टेण्ठाकराले कोससदचट्टिणि रच्छालोट्टिणि
एवं मं भणसि²⁸ । ता मह महाबम्हणस्स वअणेण तं तुमं लहं जं
फग्गुणसमए सोहज्जणो दोहलं लहदि जं च पामराहिंतो गलिब-
इल्लो लहदि²⁹ ।

सोसआ, T समसोसा. — STU दोसइ.
— O मदिरा. — OU अ. — B एक-
रिस्, W एगस्सिं, N एकस्सि, O एअ-
स्सिं. — A भंडे, W भंडे, N भंडण.
— A करदि, BWR कोरदि, N किजइ,
S करीअइ, T करइ. — B कळ्वंधं,
STU काअं. — OS अ. — A आह-
रणेहि, B आहारणे, SU आभलणे. —
A निउंजेदि, N पउंनोअदि, S पउज्जो-
अइ, T पउंजोअइ, U णिउज्जोअदि. —
P omits कळ्वं-प°.

20²⁷ A चेटी विहस्याह, BPNR चेटी. — A
इह हि, BWNORSTU इह, P एत्थ.
— A राजकुले, BPWNOR राउले. —
AN ते, B भो दे instead of दे भोदु;
W omits दे; P तं हात्र, U एवं एदं
दे. — P देउ, O भोदु दे, STU होदु.
— After भोदु A runs जं असोयतरु
दोहले हलदि । अणं च । जं भयवं ति-
लोयणो सीसे वहदि तं ते कंठे ष लगिदं
भोदु. — P omits कंठ°; SU °ट्टिअं,
T °तिअं. — P यत्, N omits. — B
तिलोयणा भायवं, P भगवान् त्रिलोचनो
महेस्वरः, WO ति° भ°, STU भ° ति-

णअणो. — SU सीसए. — OSTU
°हइ. — B तेणं. — BOSTU omit
अ; NR च. — P ते, O दे मुहे, S
मुहं ते, T मुहं दे. — B चूरयदु, P चू-
रिज्जदु, N चुरिअदु, O चूरिअदु, S फू-
रीअदु, T पूरइज्जइ, U फूरिज्जइ. — P
असोयरु, S वउलतरु. — B दोहलयं, P
दोहयलं. W तरुणीणं दोहलअं. — ABO
लहेदि, P लहेहि, N लहेति, SU लहइ,
T लहेइ.

20²⁸ ANRS आः, T आम. — A दासोपुत्ति
भमरटिंटे टिंठाकराले, S पुत्ति लच्छालो-
ट्टिणि एवं भणसि मं and omits the
rest. — B टंटा°, U लच्छालोट्टिणि टें-
टा°. — ABOR कोससअ°, P कोसा-
सय°, W कोससयअ°, N कोससअल°, T
कोसवट्टिणि, U omits. — BNR °व-
ट्टिणि, P °वट्टिणि, WO °चट्टिणि. — A
°तुदिणि, P omits रच्छा°; O °लेट्टिणि,
T रच्छालोट्टिणि कोसलुंदिणि, U रच्छालो-
ट्टिणि. — A जं एवं, NORSTU एवं.
— AN omit मं; O मे, STU भ° मं.
— Mss. भणसि (N भणिसि).

20²⁹ O omits ता. — WNSTU मह°. —

विचक्षणा । अहं उण तुह एवं भणन्तस्स खेउरस्स विअ पाअलग्गस्स पाएण मुहं चूरइस्सं^{३०} । अणं च उत्तरासाढापुरस्सरणक्खत्तणामहेअं अङ्गुअलं उप्पाडिअ घल्लिस्सं^{३१} । ^{इति अङ्गुअलं}

विदूषकः । सक्रोधे परिक्रामति जयनिकान्तरे किंचिदुच्चे^{३२} । ईदिसं राअउलं दूरे वन्दीअदि जहिं दासी बम्हणेण समं पाडिसिद्धिं करोदि^{३३} । ता अज्ज-

AWOR 'अंभणस्स, B 'यडभणस्स, P 'अंभस्स, SU 'अज्जभणस्स. — BPWNOR भणियेय. — SU टाणिं तं. — P तुमं पि, NR तुभं, T तुमं टाणिं and omits तं. — A लट्ठि, W नट्ठ, NR लट्ठु, S लट्ठेदि. — B फणया, R फुलिन, T फणुया. — A सोट्ठिजणो, BPO सोट्ठजणभो, STU 'जणा. — A छायाभो instead of दोहले; BPO omit; WRT छायादो, N जदो, S दो. — PON लट्ठेदि, W लट्ठ, STU नट्ठति. — BPRT omit च; NO भ, SU वा. — B पामरट्ठितो, B पामरादो, U पामराट्ठि. — A गानियय, II गलिययलो, PR गलो, W गलीययलो, N गलिल्ल, O गलद, SU टुट्टु, T गट्ठि. — S 'येट्ठिल्लो, T 'वट्ठिल्लो, U 'वनििल्लो. — W नट्ठदि, NO लट्ठेदि, STU नट्ठ.

20^{३०} A विचक्षणा विदुस्य वक्ति. — AB पुण, N पि उण. — P तह, W तुभ, U omits. — ASTU omit एवं भणंतस्स; BO have ए भ after पाभ. — NR एयं. — W खेउरस्स. — B वि, T सख instead of विअ, U omits. — A यायगालगस्स adds पायेण-चूरिस्सं in the margin. — N पण्ण, S पादेण,

TU पासायेहि. — U तुह मुहं. — A चूरिस्सं, PW चूरिदस्सं, SU फूरिस्सं. — A adds तथा । उत्तरफणुयापुरस्सरणक्खत्तणायामधेयं भंगं तदिति खेडिस्सं.

20^{३१} S omits च; TU भ. — A उत्तरासाढकक्खत्तपुरस्सरणायामधेयं, B 'साढपुरस्सरस्स', P 'साढ', WN 'साढ', R 'साढ'. — O 'परट्ठिद', II 'पुरणक्खत्त'. — BP WNR 'धेभं. — A अंगङ्गालं, B भं दे, T भंग दे, U दे भंग. — STU उप्पाडइस्सं omit घल्लिस्सं; A विप्रिस्सं, P लिस्सं, N घालिस्सं.

20^{३२} PWO विदूषकः भयं च ते (O तुह) पचण (P पयय) पिङ्गमणो (O 'यु')-ङ्गमणयियरट्ठाणमंगं खेडिअ घल्लिस्समिति सक्रोधं. — ST परिक्रामन्. — A किंचिदुच्चेयेति च.

20^{३३} A इदिसं, PNRSTU ईदिसं, W इदिस्सं. — ABPWRN राउलं, O लाउलं. — W दूरेण, O दूले. — A घंटीयट्ठ, B घंटीयदि, SU घंटीज्जह, T घंटीभदि. — A जज्जो, B पहि. — BO यम्हं समं दा. — W धंभणेण. — A पलपदि, II पडिसिद्धी, PWT पहि. — STU करोदि.

प्पहुदि णिअवसुंधरावम्हणीए चरणसुस्सओ भविअ घरे ज्जेव
चिट्ठिस्सं³⁴ ।

सर्वे हसन्ति³⁵

देवी । कीदिसी अज्जकविञ्जलेण विणा गोद्री कीदिसी णअणञ्जणेण
विणा पसाहणलच्छी³⁶ ।

नेपथ्ये³⁷

विदूषकः । ए ह ए ह आगमिस्सं³⁸ । अस्सो को वि पिअवअस्सो अस्से-
सीअदु³⁹ । एसा वा दुट्ठदासी लम्बकुच्चं टप्परकणं पडिसीसअं दइअ
मह ठाणे करीअदु⁴⁰ । अहं एक्को मुदो तुम्हाणं मज्झे तुम्हे उण वरि-
ससदं जीवध⁴¹ ।

20³⁴ A omits ता. — ABORTU °प्पहुदि.
— A णियवसुंधराए वंभणी । ए, B णि-
यवसुंधरवम्हणीए, P णियवसुंधरानामवंभ-
णीए, W णियवसुंधराणामवंभणीए, NR
णिअगेहिणीए वसुंधराणामधेआए वम्हणीए,
O णिअवसुंधरावंभणीए, S णिअवसुंधरा-
वत्तणी, T णिअचरं गदुअ चरणिए वसुं-
धराणामहेआए वत्तणीए, U चरअं गदुअ
णिअवसुंधरावत्तणी. — A चलणन्सूरा-
ओ, B °सुसूओ, PW °सुस्सूओ, N °सु-
सुओ, T °सुसूओ. — A णियगेहे, BP
WO गेहे, NR omit; TU चरण. —
NRU omit ज्जेव; O ज्जेव्व, S एव्व,
T व्व. — A विट्ठिस्सं.

20³⁵ A इति श्रुत्या सर्वे, BNR इति सर्वे, O
ति सर्वे.

20³⁶ A विभ्रमलेखा, N omits देवी. — A
अज्ज को, NR अज्जउत्त को, SU को-
रिसी, T देव कीरिसी. — A कपिंजलेण,
N कड्जलेण कड्जा, R कविंजलेण, STU
°कड्जलेण. — B कीदिसं, PW की उण,
STU कीरिसी. — A णायणाणं कज्जलेण,
N णाय.णमंजणेण, SU अंजणेण, T

अंजणेणाअणायं omits विणा. — A प-
साह°, PW पसाहणा°. — S adds अ-
च्छीणं.

20³⁷ NR आकाशे, U ने. सगर्वः.

20³⁸ ABPWNURU omit विदू; ST विदू.
आकर्ण्यं बहुमानं. — OT ए ह once
only. — S आअमिस्सं.

20³⁹ B अस्से and omits को वि; A पि. —
P पियवस्सो पियवयस्सेण, W पि° वय-
स्सेण, O वअस्सो, T यिअवस्सस्स, U
°वअंस्सं. — A अणेसियदु, U अस्सेसणीअदु.

20⁴⁰ BO इअं, NR अहवा एसा. — A WNR
omit वा; SU वो. — A वट्ठकुच्चं, N
°कुचा, SU °कुच्चअं, T °हुचं. — A ट-
भङ्गणं, P ट° पडिल्लसीसं चा, W ट°
कडिल्लसीसं पडिल्लसीसं, N °कसा, T ट-
प्पकणं, U अप्परकणं. — AB दइय, PW
दाविय, N देपिअ, R देइअ, S रइअ
corrected to कदुअ, T धरोअ, U कदुअ.
— P मह चाणे, ST अहमदुणे, U अ-
म्हठाणे, APWNR कोरदु, BO पहसणं
कोरदु, ST किरदु, U करिज्जउ.

20⁴¹ A अहमेको, B अहमेको. — A मुदो

विचक्षण । मा अणुसंधेय" । अणुणअककसो वहु कविअलो बम्हणो
सलिलसित्तो विअ सण्णगुणगणी गाढदरो भोदि" । समन्तादयलोय" ।
देवो । समन्तादयलोय" ।

गाअन्तगोवअवहूपअपेहिआसु

दोलासु विभमवईसु णिविट्ठिद्वी ।

जं जाइ खञ्जिअनुरङ्गहो दिणोसो

तेण च होन्ति दिअहा अइदीहदीहा ॥ २१ ॥

प्रविचय पटावेपेण ।

विद्वपकः । आसणं आसणं ।

after मन्त्रे; STU सुभो. — BWO तु-
म्हाणं सख्याणं. — A मज्जे, B क्खेय,
PW मन्त्रंमि, O जेय्य मन्त्रे, STU omit.
— N तुम्हे. — A च instead of उण;
U omits. — N विरति. — BPW
NRSTU 'सजं. — B जोयधं, NOR
जोभध, SU जोयिस्सह, T जयिस्सह. —
APWO add राजा कविं(AW 'इ-
ज्जलेण पिणा कुटो सिभमस णिय्युटो.

20^{1a} A दे देवि मा, SU मा खं. — AN अ-
णुसंधेय, BO 'पेह, P अणुसंधय, R
omits; STU अणुणेह.

20^{1b} A जेय अणुणयिदुक्कसो, B अणुणेयक,
O 'ककसो. — APW खु, BOSTU
omit. — A एसो कइजलो, PW कवि-
जलओ, OSTU कइजलो. — A दिओ
instead of चम्हणो, BPWO omit. —
A विभमलेखा । सलोसित्ता, P 'सतो.
— AO omit विअ. — BO 'गंठि छ,
P 'गंठो य, AWNRT 'गंठो. — PW
add दिठं, NR add चिं. — A in
the text only यरो भोदि and adds
विच गाढयो भोदि in the upper mar-

gin. — BWOSTU गाढओ, P गा-
ढरो, N गाढसरो, R गाढओ. — PW
NO होदि, SU होइ, T होहि. —
NOR add खं दंसणीअं दोसदु.

20^{1a} A देवो पुनः, PW विभमलेखा, NR
omitदेवो. — BON समस्तमय, W 'लोकि.

21^{1a} B गयेति, N गाअनयोयअयदु, O 'गो-
यह, STU 'तणअयदु. — A 'पेयि-
दासु, B 'पेयदेसु, PWO 'दासु, N 'पे-
डिभासु, T 'पेयिभासु.

21^{1b} STU दोलासु. — APWR 'यदोसु, B
विभमसदेसु, N 'यदिसु, O 'जुदासु, S
'यतोसु, TU 'यसु. — B णिविट्ठिदि-
ट्ठो, N णिसह, R णिसण.

21^{1c} ABPWNOR जादि, AW खंचिद, BP
ORU खंजिद, N खंजिदतुरंभ. — B
'सरंगरहो.

21^{1d} N तेणे, RT तेणेय, SU तेणे. — ABP
WNOSU छ, A छोदि. — P दिवहा, N
दिअसा. — P इह दोह, OT अदिदो.

21^{1e} A अथ प्रयोच्य. — O नटोवेपेण.

21^{1f} A विदुं वक्ति. — N आसणमासणं दुवारे
चिट्ठादि भेरवाणंदो.

राजा । किं तेण³ ।

विदूषकः । भेरवाणन्दो दुवारे चिट्ठदि⁴ ।

देवी । किं सो जो जणवअणादो अच्चब्भुदसिद्धी सुणीअदि⁵ ।

विदूषकः । अथ इ⁶ ।

राजा । पवेसअ⁷ ।

विदूषको निष्क्रम्य तेनेव सह प्रविशति⁸

भेरवानन्दः । किञ्चिन्मदमभिनीय⁹ ।

मन्ताण तन्ताण ए किं पि जाणो ज्ञाणं च णो किं पि गुरुप्पसाआ ।

मज्जं पिआमो महिलं रमामो मोकखं च जामो कुलमग्गलग्गा ॥ २२ ॥

अवि अ¹ ।

राडा चराडा दिक्खिआ धम्मदारा

मज्जं मंसं पिज्जए खज्जए अ ।

21³ A राजाह. — N राजा । संपत्तो भेरवा-
णंदो. — T ते, U देण.

21⁴ N omits. — Only O and occasion-
ally SU have भइरवाणंदो; the others
read here and in the following भेर°. — A उपवेस्सदि, B उपविस्सदि, P
उपविसदि, W उवविसदि, R आभच्छदि,
STU दवारे वट्ठ.

21⁵ N omits. — W राजा. — A भो जो and
omits किं; BPW जो सो. — A °वयणाओ,
P °वचणादो. — A अच्चुम्भुदा°, B अच्चु-
ब्भुव°, P अच्चब्भुय°, W अच्चुब्भुअ°. —
P सुणीयदि.

21⁶ A omits विदू°. — STU अह. — APW
किं, BO ई.

21⁷ NSU पवेसअ पवेसअ.

21⁸ B निमृत्त्य, T तहेति निष्क्रम्य. — STU
तेन सह. — A विशति.

21⁹ B °मंदमभि°, N °मंदाहमभि°. — NR
add पठति.

22^a ABPWO मंतो ण तंतो ण, N मंतं ण
तंतं ण, R मत्तो ण त्वत्तो ण. — AN
हु किं, BPWO अ किं, R च किं. —
STU वि. — ABPR जाणं, W ज्ञाणं,
N जाण, O गहाणं. — A धाणं, W
जाणं. — B पि णा, O अ णो किं तु,
STU वि. — PWRS °सादा, N गुड-
प्पसादो, OTU °सादो.

22^b BW पिवामो, PNSU पिवामो. — N
मिहिलं. — T रमामोकखं. — PN भ-
जामो, O अ जामो.

22¹ A अणं च.

23^a P चंडा रंडा, O चंडी. — APNR दि-
क्खिदा, B सिक्खिदा, W दिक्खिदा. —
O धमादिरा.

23^b A मांसं मज्जं, B मयं मंसं, T मज्जं

भिक्षा भोज्जं चम्मखण्डं च सेज्जा

कोलो धम्मो कस्स णो भाइ रम्मो ॥ २३ ॥

किं च'।

मुत्तिं भणन्ति हरिबम्हमुहा वि देवा

झाणेण वेअपढणेण कउक्किआहिं ।

एक्केण केवलमुमादइएण दिट्ठो

मीक्खो समं सुरअकेलिसुपरसेहिं ॥ २४ ॥

राजा । इदं आसणं' । उवविसदु भेरवाणन्दो' ।

भेरवानन्दः । उपविश्य' । किं काद्वं' ।

राजा । कहिं पि विसए अच्छरिअं दट्ठु इच्छामि' ।

भेरवानन्दः ।

दंसेमि तं पि ससिणं वसुहावइयं

यम्मेमि तस्स वि रइस्स रहं णहइ ।

समं. — ABPR ख. पि. — ABPW
या, T अ.

23^a B भिक्षा. — N भोज्ज. — O अ. —
T सेज्जा.

23^a N कोलो. — ABPWOR भादि, N अ.
दि. B होइ, U हाइ.

23^a T अवि अ.

24^a APO 'यंभमुहा, B 'मुहादि, PU इ.
NOR हि, ST अ. — NRT देआ, O
देव्या.

24^b A ज्ञाणेण, O साणेण. — STU वेद.
— ARSU 'पढणेण, T 'पढणेण. —
AWORS कदु, BPU कहु. — B
'क्खिआहिं, P 'क्कियाहिं. NRT 'क्किआह.

24^b B इक्केव, P एक्केण. — A 'दपिणेण.
NRT 'दइदेण. — B दिट्ठु.

24^a N मोहो. — B सुरइ. — W 'मुहा-
रहेण.

24^a ABNRSTU उप. — A omits अइ';
B 'णंद.

24^a A उपवीज्य भे, B omits भे.

24^a AWSU काभय्यं, B कत्तय्यं.

24^a STU वि. — T चिअसे. — P अत्थ-
रियं, SU अच्छेरं, T अच्छरिअं.

25^a OSTU वि. — T सयणं — B वसु-
धा. — W 'इयत्तं, N 'यत्तिप्यं.

25^b B हंमेमि, O यंमेमि, T चंवेमि. — AB
PNR रविस्स, T रहं रइयो. — B
रयं. SU गइ. — B णहइ, P यम्मे
ST णहइ.

आणेमि जक्वसुरसिङ्गणङ्गणाओ

तं एत्थि भूमिवलए मह जं ए सज्जं ॥ २५ ॥

ता भण किं करीअदु¹।

राजा । विदूषकं विलोक्य² । वअस्स भण³ । कहिं पि अपुवं दिट्ठं महिला-
रदणं⁴ ।

विदूषकः । अत्थि एत्थ दक्खिणावधे वच्छोमं णाम एअरं⁵ । तहिं मए
एक्कं कस्सरदणं दिट्ठं⁶ । तं इध आणीअदु⁷ ।

भैरवानन्दः । आणीअदि⁸ ।

राजा । अवदारीअदु पुस्सिमाहरिणङ्को धरणीदले⁹ ।

भैरवानन्दो ध्यानं नाटयति¹⁰

ततः प्रविशति पटाक्षेपेण नायिका¹¹ । सर्वे ऽ वलोकयन्ति¹²

राजा । अहह अच्चरिअं अच्चरिअं¹³ ।

25^c W जक्वु, STU सक्वसुर. — P गण-
गणाओ.

25^d S णंतिभुवणे, TU एत्थ भुवणे. — ABR
सज्जं, NOSTU सज्जं.

25¹ B भणए, S भणादु. — A करदु, BW
कोरदु, P कोरवो, NT करिअदु.

25² ABPWNOR omit.

25³ AS omit वअस्स. — N तुअ, R तए,
SU कहेहि, T तुए instead of भण.

25⁴ S अ कहिं, B किमपि, PWO किं पि,
STU वि. — B अउव्व, PW अउव्वं.
— STU दिं अ°. — A कणा°. —
Mss. °रअणं. — N म° दि°. — O
(and R in the translation) adds
विदू दिट्ठं दाव राजा कहेहि.

25⁵ N omits. — RT omit एत्थ. — AB
PWNOR °वहे, ST °पहे, U °पये. —
A वत्ताम, W वत्थोवमं, STU व-
च्छोमो.

25⁶ N omits. — AO अपुव्वं, B अउव्वं
instead of एक्कं. — W कस्साया, STU
कस्साओ. — Mss. °रअणं.

25⁷ A राजा त. — Mss. इह. — ST आ-
णेदु भैरवाणंदो, U भइर° आणेदु.

25⁸ O आणिअदि. SU omit; T आणिज्जइ.

25⁹ SU omit राजा. — A अवदारियज्जदु,
B अवियारिज्जदु, PW °रिज्जदु, NU
°तारीअदु, O °आरिज्जदु, T °अरिदु. —
BPO धरणि°, SU महो°, T omits. —
APW °यलंमि, BNR °अले. SU °अलं.

25¹⁰ BPSU omit भै°. — STU निमोलि-
ताक्षो ध्यानं ना°.

25^{11, 12} A कटाक्षेपेण, U °शत्यपटा°. — A
सर्वे चित्रमव°, BR आलो°, O सर्वेण्यव°,
STU सर्वे साम्बयं पश्यंति.

25¹³ A अहह. — P अत्थरियं अत्थरियं, O
अच्चरिअं once only, R अ° once only,
SU omit; T अच्चरिअं २.

जं धोअञ्जणसोणलोअणजुअं लग्गालअग्गं मुहं
 हत्थालसिअकेसपल्लवचए दोलन्ति जं बिन्दुणो ।
 जं एकं सिअअञ्चलं णिवसिअं तं एहाणकेलिट्ठिआ
 आणीआ इअमब्भुएक्कजणणी जोईसरेणामुणा ॥ २६ ॥

अवि अ' ।

एक्केण पाणिणल्लिणेण णिवेसअन्ती

पोत्तञ्चलं घणयणत्थलसंसमाणं ।

चित्ते लिहिज्जइ ण कस्स वि संजमन्ती

अस्सेण चङ्कमणओ चलिअं कडिहं ॥ २७ ॥

विदूषकः ।

एहाणावमुक्काहरणुच्चआए तरङ्गभङ्गक्खअमराइणाए ।

ओल्लंसुओल्लासितणुल्लआए सुन्देसवस्समिमोअ दिट्ठी ॥ २८ ॥

26^a N 'सोणु'. — A 'कुगं' B 'युजं', P 'जु'.
 वं. — A 'समापलमं' B 'भगा', R 'लं-
 वा', STU 'लंवाल'. — T 'कणं'.

26^b S 'अत्था'. — ABPWNORU 'लेविद',
 S 'लेविप'. — N 'यल्लअ'. — NR
 दोल्लंति, B दोल्लंति, U दोल्लंति.

26^c ABPWNOR 'हिच'. — ABPWO 'व-
 सिदं, N 'असिदं, R 'वसिदा'. — B त-
 म्हाणकेलिट्ठिदो. — APWNORSU
 'ट्टिदा'.

26^d ABPWRSTU 'आणीदा, NO 'आणिदा'.
 — ABNORTU 'अमुदेक्क', P 'अविदक्क',
 W 'अमुदिक्क', S 'अमुदक्क'.

27^a N 'एक्कोय'. — A 'निवेसिऊण'.

27^b A 'पोत्तिचलं, PWOstu 'यत्थंचलं, N 'पो-
 त्तंचलंअपि. — B 'घणयणकुल', N 'घ-
 णयत्थणसं', S 'घणयणयणसं'.

27^c APWOR 'लिहिज्जदि, B 'लिहंज्जदि, N
 'लिहंज्जदि. — O 'य'.

27^d ANORSTU 'चंक्रमणदो, B 'चंक्रमणचल्ल-
 ददो, P 'णदो, W 'णिदो. — AWRN
 'चलिदं, II omits; P 'चदिदं, O 'चलिद',
 B 'सिदिलं, T 'सिट्टिलं, U 'सिटिलं. —
 B 'चटिल्लं, ST 'कटिल्लं, U 'णिअंवं'.

28^a P 'तथा instead of विदू'. — B 'होणा-
 विमुक्का', N 'ह्माणमुक्का, S 'यमुक्का'.
 — ST 'भरणु', U 'भलणु'. — STU
 'णुज्जलाए. — NR 'तरंगसं'. — ABW
 NORSTU 'क्खद', P 'क्खिद'.

28^b APWOR 'उल्लंसुउल्लासि', II 'उल्लंसुउ', N
 'उल्लंसु', SU 'उल्लासि'. — A 'तणुल्लदाए,
 B 'घणुल्लदाए, P 'घणुल्लआए, W 'घणु-
 ल्लदाए, N 'अगुक्काए, OS 'घणुसदाए,
 R 'घणुल्लआए, TU 'तणुल्लदाए. — AW
 'मिमोइ, BR 'मिमोए, ST 'मिमोए, U
 'मिमाए. — STU 'दिदं'.

नायिका । सर्वानवलोक्य स्वगतम्¹ । एसो महाराओ को वि इमिणा गम्भीर-
महुरेण सोहासमुदएण जाणीअदि² । एसा वि एदस्स महादेवी त-
क्कीअदि³ । अङ्गणारीसरस्स वामङ्गे अकधिदा वि गोरी मुणीअदि⁴ ।
एसो वि जोईसरो⁵ । एस उण परिअणो⁶ । विचिन्त्य⁷ । ता किं ति ए-
दस्स दइदासहिदस्स वि दिट्ठी मं बहु मखेदि⁸ । इति अङ्गं वीक्षते⁹ ।
राजा । विदूषकमपवार्य¹⁰ ।

जं मुक्का सवणन्तरेण सहसा तिकवा कडकवच्छडा
भिङ्गाअड्डिअकेअअग्गिमदलहोणीसरिच्छच्छवी ।

28¹ A स्वगतं चिंतयति.

28² APWSTU एस. — B राय. — B इ-
मणा. — A गंभीरसायणेण, B रभीरमहु-
रसरस्स, O महुर. — B सोह. —
PNORS समुदाएण. — APNR जा-
णिज्जदि, B लक्खियदि, O लक्खीअदि,
SU शिखिज्जइ, T मुणिज्जइ.

28³⁻⁵ T omits. — B एसा य, R omits वि.
— A एदस्स महारायस्स, B एतस्स. —
O देई, S देवि ति, U देवि ति. —
AS तङ्गेमि, P लक्खीयदि, W लक्खीयदि,
N तक्खिअदि. — SU शारीसरस्स;
U adds हरस्स, ANOR add विअ after
अच्छ. — B विश्वमदेसु, O वामअच्छे. NR
omit. — AB कहिया, PSU अकहिदा,
WNOR अकहिआ. — W इ. — A
गौरि ज्जेव, SU देवी गोरी. — A जा-
णीज्जदि, PW सुणिज्जदि, NR सुणीअ-
दि, O मुणिज्जदि, SU ज्जइ. — A
एसो को वि.

28⁶ N सो एसो. — A omits उण. — B
परि एस एव परियणो.

28⁷ A विचिन्त्य नायिका, W omits.

28⁸ AON ति, B च, WT omit. — B ए-
स्स. — PWNR महिला, OSU दइ-
आ. — A सच्चिदस्स, SU सहिअस्स,
T सहिअस्स. — N omits वि. — A
दिट्ठिणो, P दिट्ठा. — AB omit मं.
— SU मखेइ, T मखेइ.

28⁹ U omits. — A जस्तं, B शास्त्रं, P अं-
शं कटाक्षसहितं, NO इत्यक्षं, R अक्षं,
T त्यक्षं.

28¹⁰ A विदू प्रति, B मवकार्य. — BO add
एदाए.

29^a STU सवणंतरंमि. — A तरसा, NR
तरला. — S कडच्छ.

29^b A भिंगाहिठिदं, B भिंगाअहिदं, P भिं-
गाहिद्विदं, W भिंगाहिद्वेदं, NR भिंगा-
अहिद्विदं, O भिंगाकड्ठिदं, S भिंगाएद्विअं,
T भिंगावद्विअं, — ABPWSTU के-
दअं, N केअगं. — B सक्कवी, W
सरिस्स, NRS ऊई, T गलहोणीस-
रसक्कई.

तं कप्पूरसेण रां धवलिओ जोणहाइ रां एहाविओ
 मुत्ताणं घणरेणुण व छुरिओ जाओ म्हि एत्थन्तरे ॥ २९ ॥ तथेय'
 तथेय'। अहो से ख्वसोहा'। देवेयिमुत्ते पाठेत्तम्
 मखे मज्झं तिवलिवलिअं डिम्भमुट्ठीअ गेज्झं विवलिअन्ते
 णो वाहूहिं रमणफलअं वेढिअं जाइ दोहिं।
 एत्तच्छेत्तं तरुणपसईदिज्जमाणोवमाणं
 ता पच्चक्खं मह विलिहिअं जाइ एसा ण चित्ते ॥ ३० ॥
 विदूषकः । कथं एहाणधोदविलेवणा वि समुत्तारिदभूसणा वि रमणि-
 ज्जा'। अध वा'।
 ख्वेण मुक्का वि विहूसअन्ति ताणं अलंकारवसेण सोहा ।

- 29^a STU ता. — NSTU 'रण. — ST गु.
 — ABPWOR धयनिदो, N धयत्तोदो.
 — W गुणदायि, RTU कोणदाअ, S
 कोणदाए. — STU गु. — ABPWORT
 यदायिदो, N ह्लादो गुदु जाह्णए.
 29^d A 'रेणुणि, B 'रेणुय च्च, NSTU 'रेणुणे.
 — ABPW^NNOR छुरिदो. — Mas.
 जादो. — A सि.
 29ⁱ AU omit. — BR विदू' तथेय, PW
 विदूषकः तथेय राजा, N विदू', O विदू'
 तथेय्य, S तथ भ. T तथेय्य.
 29^j A omits. — T omits अहो. — B
 उमाय, O इमाय, T यदाए. — WNOR
 रुअ'. — TU add पेक्ख.
 30^a AO मज्झं, B उज्झं. — A 'वलितं. B
 'यत्तयं. — A हिंभ'. — AW 'मुट्ठीअ.
 BNRU 'मुट्ठीए. — A गिह्णं, B गिज्झं,
 O गेज्झं. S गज्झं, TU गेय्यं.
 30^b A थाहाहिं, T थाहहिं. — U जह्ण'. —
 AT वेढिदं. BNU वेढिदं, PWO वेढिदं.

- R वेढिदं, S वेढिदं दोहि जाह, ABP
 WNR जादि.
 30^c N 'कवेत्तं, U 'च्छत्तं. — BR तरणि'.
 — T 'पसदि'. — ABW 'किज्जमा',
 P 'खिज्जमा', N 'दिज्जमाणावमाणं, O
 'दीभमाणोप'.
 30^d N पच्चक्खं. — ABPOS मम, W महि.
 — AORSTU विलिहिदं, B 'निच्छिदं,
 PN 'नहिदं, W सिद्धिदं. — ABPW
 NOR जादि.
 30ⁱ BPNOR omit विदू'. — P कथं, STU
 कहं. — P यदाणा', T यदाअ'. — P
 'धाद', N 'धाविद', OSTU 'धोअ', R
 धोविद'. — ANRSTU omit वि. —
 SU समयदारिअ', T समोत्तारिअ'. —
 B 'विभूसण, P 'विभूसणा, NOR 'वि-
 हूसणा.
 30^j BPWNORSTU बाह. — SU य.
 31^a B मुकाउविभूसिद्धयेयंयति. — A ख्वेण
 मुत्ताउ, PO जा रुवमुक्का, NR जे (R ते)

णिसग्गचङ्गस्स वि माणुसस्स सोहा समुम्मीलइ भूसणेहिं ॥ ३१ ॥

राजा । एदाए दाव एदं^१ । जदो^२ ।

लावखं णवजच्चकच्चणणिहं णेत्ताण दीहत्तणं

कणेहिं खलिअं कवोलफलआ दोखण्डचन्दोवमा ।

एसा पच्चसरेण कट्ठिअधणुहरडेण रक्खिज्जए

जेणं सोसणमोहणप्पहुइणो विन्धन्ति मं मग्गणा ॥ ३२ ॥

विदूषकः । विहस्य^१ । जाणादि रच्छावादो लुम्बीसोडीरत्तणं^२ ।

राजा । विहस्य^३ । पिअवअस्स कधेमि दे^४ ।

रूअमुक्का. — A omits वि; N ण, STU हि. — PRSTU विभू, W वि-
हूसियंति, O वहुसं.

31^b B चंसग्गस्स. — STU ण instead of
वि. — Mss. मोलदि. — N भूसणाहिं,
O भूसणेसुं.

31¹ B एयाए तत्तवेत्, P एदाए एदं रुवं दाव,
W एदाए एव दाव, N एदए दाव एव्वं,
O एदाए एदं दाव, STU एव्वं एदं ए-
दाए दाव.

31² B यत्तः, STU omit.

32^a N लाभणं. — A कंकण.

32^b BW खलिदं, P थलिदं, O कवुडिदं, N
वडिदं, R खडिदं. — N कुओल, RSU
कओल. — AU फलिआ, NT फलए.
— AWO दोहंड. — APWNR चं-
हो. — NST पमा, O प्यमा.

32^c AW संधिदं, B कट्टियं, PN सज्जिदं,
O कट्ठिदं, R सज्जिदं, SU कस्सिअं,
— T रचअं. — B थणु, PN थ-
णुदं, ORT धणुदं. — NT रक्खिज्जई.

32^d A तेखं, P जणं, T जाणं. — A सोसहं.
— Mss. प्पहुइणो. — A विंधंदि,
B वंधंति, W विंधंति, NRSU वि-
न्धंति, O विज्जंति, T भिंदंति. — B
मग्गणो.

32¹ A तथा एवं विहस्य, B एवं विहस्य, P
तदा ततः एवं विहस्य, W एवं तदो
विहस्य, N एयु एवं विहस्य, T omits.

32² A जाणेमि रथ्यासु लुंठदि तुह सोंडोरत्तणं,
B जाणइ रस्याउलंखलुओसोडोरत्तणं, P
जाणादि थ्येव रथ्यासु तुह लुठ्ठदि सोंडार-
त्तणं, W जाणेदि ज्जेव रक्षावाकाए (वा
is cancelled) से लुट्ठिज्जइ सोडोरत्तणं,
N जाणे इक्षावादे तुह सोडोरत्तणं, O ए-
व्वं जाणे रथ्याए पलोठ्ठदि ये सुंदेरत्तणं,
R जाणे रक्षावादे तुह सोडोरत्तणं, SU
जाणे रक्षावाएण तुह सुंदरं वखिदं सोंडो-
रत्तणं, T जाणे रक्षाव्वअणेण वखिदं
तुह सोंडोरत्तणं.

32³ AN omit.

32⁴ ABPNSTU कहेमि, O कहामि. — A
ते and adds सुणु, BO add सुण.

अङ्गं चङ्गं णिअगुणगणालंकिअं कामिणीणं
 पच्छाअन्ती उण तणुसिरिं भाइ णेवच्छलच्छी ।
 इत्थं जाण अवअवगआ का वि सुन्देरमुहा,
 मखे ताणं वलइअधणू णिच्चभिच्चो अणङ्गो ॥ ३३ ॥

अवि अ^१ । एदाए^१ ।

तहा रमणवित्थरो जह ण ठाइ कञ्चीलआ
 तहा सिहिणतुङ्गिमा जह णिएइ णाहिं ण हु ।
 तहा णअणवट्टिमा जह ण किं पि कणुप्पलं
 तहा अ मुहमुज्जलं दुससिणी जहा पुण्णिमा ॥ ३४ ॥

देवी । अज्ज कविञ्जल पुच्छिअ जाण का एस त्ति^१ ।

विदूषकः । तां प्रति^१ । एहि मुद्धमुहि उवविसिअ णिवेदेहि का तुमं ति^१ ।

देवी । आसणं इमाए^१ ।

33^a N 'गुणगुणालं' — ABPWNORSU
 'किदं, T 'किअं.

33^b P संत्यापंदी, W सट्ठापंतो, SU गुच्छाअं-
 ती, T पट्ठाअंतो. — APWO omit
 उण; BN पुण. — APWO तणुगुण.
 — AB टादि, PWNOR भादि, SU
 टाह.

33^c B इहं. — N भवजय, T णवयण. —
 Mss. 'गदा. — N कापि. — T दुंदे.

33^d ANR छलइदं, BW छलइव, T छल-
 पि, U छलइय. — O 'मिच्छो, T
 'मुच्छो.

33¹ W अचं छ, B omits अ.

33² N omits.

34^a N रमहारमण. — AB 'विहरो. — BW
 टादि, O टाह, SU माह. — BPWOR
 'लदा, N 'लंदा, T कञ्चालआ.

34^b BW सिहण, R सिण्ह, STU अ थ-
 ण. — ABPRSU थ यद, N थ यद,
 O णिरेद. — A लहु, NRSU मुहं.

34^c B णयणिवट्टिनीं जह थं, T जह ज थ.
 — STU वि.

34^d B तह. — A दुसिसिणी, N दुसित्तिणी.

34¹ A देवी कपिंजलमाह भज्ज कपिंजण,
 STU कइंजल. — T पुट्टिपु. — S जा-
 णज, T जावणाम, U जाह. — T
 यसे.

34² BNR अथ वा, O अह वा instead of
 विदूषकः. — A सामाह, W अथ तां
 प्रति, S वि होदु तां प्रति, T वि होदु
 २ अहं जय्य पुच्छिस्सं तां प्रति, U वि
 होदु २ तां प्रति.

34³ WU उण. — STU 'विस. — A णि-
 वेदोहि, B णविदेहि.

34⁴ A विभमलेखा, P वि, BT omit देवी;

विदूषकः । एदं मे उत्तरीअं⁶ ।

विदूषकनायिके वस्त्रदानोपवेशने नाटयतः⁶

विदूषकः । संपदं कधीअदु⁷ ।

नायिका । अत्थि एत्थ दक्खिणावधे कुन्तलेसुं सअलजणवल्लहो वल्ल-
हराओ णाम राआ⁸ ।

देवी । स्वगतम⁹ । जो मह मादुच्छओ भोदि¹⁰ ।

नायिका । तस्स घरिणी ससिप्पहा णाम¹¹ ।

देवी । स्वगतम¹² । सा वि मे मादुच्छिआ¹³ ।

नायिका । विहस्य¹⁴ । तेहिं अहं खलखण्डेहिं किण्णिदा दुहिद त्ति वुच्चामि¹⁵ ।

देवी । स्वगतम¹⁶ । ए हु ससिप्पहागब्भुप्पत्तिं अन्तरेण ईदिसी ख्वसो-

NR राजा, O विचः. — ABWORS
इमीए, P इमीय, U अमीए.

34⁵ T omits विदूः. — A एतत् ममोपरिधा-
नवस्त्रमेव, B एवं मे उः, W ता पुच्छि
जाणिस्सं एदं मे उः, U इदं. — NR
add आसणं.

34⁶ A ततः विदूषकनायिकौ, B नायका, P
विदूषको नायिकाया, T देवोविदूः. —
B वेशनं, P वस्त्रदानं, S वेशं. — BP
नाटयति. — W adds नायका उपविशति.

34⁷ AP विभः, SU राजा instead of विदूः.
— B संपदं. — APWNR कहिज्जदु,
BO कहीअदु, S कहिज्जद, T कहिज्जद,
U कहिज्जउ. — W adds का तुमं ति.

34⁸ B अत्था इह. — AP omit ए दः; B
दक्खिणावधे, W वधे, N वत्सोमणामणअरं,
OR वच्छोमं णाम णअरं instead of द-
क्खिः; SU omit दः; T पधे. —
ANSU लेसु, B लेशो, P लेसु, O त-
हिं कुन्तलेसो, T ज्वेदलेसरो. — N omits
वल्लहराओ.

34⁹ A ततो राज्ञी, P राज्ञी, T omits. —
A स्वगतं चिंतयति.

34¹⁰ AWO माउः, B माउकंड, P माउत्यउ,
N माउसिओ, R माउस्सिओ, T मे मा-
तुओ. — A होई, B होउ, PWNOR
होइ, STU omit.

34¹¹ BW घरिणी, N गहिणी. — A सस-
प्पिहा, N ससिपहा णाम देई.

34¹² AP विभः, B omits; N राज्ञी. — P
omits स्वः.

34¹³ W वि हु, T पि. — A मम मच्छिया
होई, BWOS माउः, P माउट्टा, NR
माउस्सिआ, T माउसीआ, U माउसिच्छिआ.

34¹⁴ A विहस्याह, T omits.

34¹⁵ STU omit अहं. — B खंडेहि, W
खंडेण, O खलिः, NR खडिः, SU के-
लिः, T कलकंटेहिं. — A किदा, BP
WOR कीदा, N omits, T कीडाविदा.
— A दुहि, NRSTU दुहिदे, O दुहिदुः.
— A मुच्चामि, N वुच्चामि, SU उ-
च्चामि, T omits.

हा¹⁷। एण हु विडूरभूमिं अन्तरेण वेरुलिअमणिसलाआ णिप्पज्जदि¹⁸।
प्रकायम¹⁹। एणं तुमं कप्पूरमञ्जरी²⁰।

नायिका अधोमुखो तिष्ठति²¹

देवी। एहि बहिणिए आलिङ्गसु मं²²। इति परिष्यजते²³।

नायिका। अम्महे कप्पूरमञ्जरीए एसो पढमो पणामो²⁴।

देवी। अज्ज मए भेरवाणन्द तुब्ब पसाएण अपुवं संविहाणअं अ-
णुभविदं बहिणिआए दंसणेण²⁵। ता चिट्ठदु दाव पञ्चदस दिव-
साइं²⁶। पच्छा ज्ञाणविमाणेण पुणो णइस्सथ²⁷।

34¹⁷ BW हि, P लु, O ह, T omits. —

B विस, T प्यभा. — A गभोप्य,
B गप्पुप्य, P गभुउप्य, W गभमंत-
रेण. — B omits इंदिसा-भूमिं अन्त-
रेण. — A इंदिसा, STU इंदिसो. —
A ऊपरेहा, P ऊअरेहा, WNOR ऊअ,
SU सोहा. — NR add भोदि.

34¹⁸ W यो. — P तु लु, W वा, O ह.

STU हि. — A विदुर, PO विदूर,
W विडूरभूमिगधुप्पतिमंतरेण, NR वेर-
(R 'हु')लिअभूमिगधुप्पतिमंतरेण. — B
वेरुहिय, P विडूरगिलापा, O वेदुरिअ,
R वेदुलिअ, SU वेदुरिअ, T वेदुरोभा,
— AO मणिसिता. — PW णिप्प-
ज्जति, SU णिप्पज्जद, T णिप्पज्जद.

34¹⁹ BO omit यं; P न, T य ह, U य

हु. — B तुथं, P तु, NR तुभं. — A
जति.

34²¹ W अधोमुखो चिट्ठदि, NR सज्जते अधो,
T अधोमुखं.

34²² AP विभ्रमलेखा, WSU omit देवी. —

B एहि २. — APO बहिणि, B बहि-
णिया, S भणिण, T भद्विण, U भद्वणी.
— N आलिगस, R येसु, S येमि
omits मं; TU ग.

34²³ AP इत्युत्थाय. — W परिष्यजते, U प-
रिष्यजति.

34²⁴ A omits. — BN अम्मो, P अंघ, W
अम्ह, O अम्हाहे. R अज्जे, S अंछे, TU
omit. — W एस कप्पूर. — B सो. S
एस. — BP पढम, R पढमो, S पुढमो,
T पुढमो, U पुढमो.

34²⁵ A omits देवी-संविहाणअं. — P विभ्र,
U omits. — T अम्मए instead of
अज्ज मए. — O भद्व मए, S मे भेर,
B भेरयाणंदा, N पांदप्पसाएण, R नं-
दप्पसादेण. — O तुज्ज, S तुज्ज, U तु-
ह. — B पसाए, S पसादेण, T पसा-
देण तुह, U omits. — PW अउयं. —
P विहाणं, STU हाणं. — A अनुभूतं,
O अनुभूदे. — AP बहिणी, B बहि-
णआए, NR कप्पूरमंजरी, SU भद्विआ,
T भद्वणी.

34²⁶ BNR omit ता; O ता एसा. — S चि-
ट्ठ. — B चयि, O दाच. — ABPWO
पंचसत, S पंचहाइ, TU दहाइ. — AP
दियहा, H दियहा, WO दियहाइ, NR
दिअहाइ, SU दिअहाइ, T दीयसाइं.

34²⁷ B ज्ञाणयियाणे. P ज्ञाणयियाणेण, O
साण, SU ज्ञाणेण. — P उणो, N पु-

भैरवानन्दः । जं भणादि देवी²⁸ ।

विदूषकः । राजानमुद्दिश्य²⁹ । भो अम्हे परं दुवे वि बाहिरा तुमं अहं च³⁰ ।
जदो एदाणं मिलिदं कुडुम्बं वट्टदि³¹ । जदो इमाओ दुवे वि बहि-
णिआओ³² । भेरवाणन्दो उण एदाणं संजोअअरो अच्चिदो मह-
ग्घिदो अ³³ । एसा वि महीदलसरस्सदी कुट्टिणी देहन्तरेण देवी जेव³⁴ ।
देवी । विअक्खणे णिअजेट्टवहिणिअं सुलक्खणं भणिअ भेरवाण-
न्दस्स हिअइच्छिदा सवज्जा कादवा³⁵ ।

णो वि, R omits. — A णयस्सध, B
सइस्स, N णोःसध, SU °स्सह, T णदः-
सदि.

34²⁸ A भै° वददि जा जेण यद्दणदि, P भण,
WT भणदि, S भणाइ. — TU दे°भ°.

34²⁹ B omits विदू° — A °नमुद्दिश्याह.

34³⁰ WTU omit भो, NR भो वअस्स, T व-
अस्स. — A अह्म, S अह्मे खु. — P
पुरं, W परं इत्य. — A दुवे corrected
to दुवो; B दुय, P दवे व. — A बाहै, N
बहिए, S बाहिआओ, T बाहिआ राजा,
U बाहि । रा । — S omits तुमं अहं च.
— BW-तुवं, O तुअं. — OTU अ. —
NR एत्य instead of तुमं अहं च.

34³¹ AW कुडंवं, B कुटंवं, P कुटं, N कु-
दुंवं, T कुटुंवंअं, U कुडुंवंअं. — STU
वट्टइ.

34³² B यदो, W omits. — A W N O R S U
इमाओ, P अमांतुं, T एदो. — A W O
दो वि, B दा वि, P दो व, T दुवे दुवे,
U omits वि. — A बहिणी, B वहणीया,
P वेहिणीतु, O वहिणीओ, SU भइणीओ,
T बहिणीओ.

34³³ A omits उण; P पुनः एतयो, N एदाय,
TU ताणं. — A संजो°, B संजोवरो.

— ABPWSU अग्घिदो. — A महा-
अग्घिदो, BPW महग्घिदो, N माणिदो,
O मग्घिदो, R मणिदो, S महाविदो,
TU omit. — T omits अ.

34³⁴ T विदू° एसा. — A omits वि; W विय-
षणा, U पि. — A महियल°, B W N O R
STU °अल°, P °तल°. — Mss. °सरस्सई;
NR add अ. — A कुट्टिणि, R कुदणी,
T संभलो अ. — B omits देहन्त°-जेव;
W transposes देवी ज्जेव देहन्तरेण. —
A कुट्टिणी instead of देवी. — A
ज्जेव, P ज्येव, NR जेव्व, O जज्ज, STU
एव्व. — W adds वट्टदि.

34³⁵ A विभ°विचत्तणामाह, P विभ°. — A
°हिणीं, B °वहिणिअय, P °हिणीयं, W
°वहिणिय, N °हिणीअ, O °वहिणिआयं,
S °हिणिं, T °भअणिं, U °भइणिं. —
B सुलक्खणाए, P सुलक्खणां, O सुल-
क्खणाए. — B भणियं, P भणिया,
W भणीय. — N भैरवाणंद. — A
हिययट्ठिदा, B °इक्किया, P O R हि-
अअट्ठिआ, N हिअट्ठिदा, SU हिअअ-
च्छिआ, T omits. — A पुज्जा, P स-
पुज्जा, W N R सपज्जा, S पूआ, T अ-
अज्जा. — ASU काअव्वा, B कदेव्वा.

विचवणा । जं देवी आणवेदि" ।

देवी । राजानं प्रति" । अज्जउत्त पेसेहि मं जेण अहं बहिण्णिआए एदाव-
त्थाए खेवच्छलच्छीलीलाणिमित्तं अन्नेउरं गमिस्सं" ।

राजा । जुज्जदि चम्पअलदाए कत्थूरिआकप्पूरेहिं आलवालपूरणं" ।
नेपथ्ये^{४०}

चेतालिकपोरेकः । सुहाअ संझा भोदु देवस्स" ।

एअं वासरजीवपिराडसरिं चण्डंसुणो मण्डलं

को जाणाइ कहिं पि संपइ गअं पत्तम्मि कालन्तरे ।

जाआ किं च इअं पि दीहविहं सोऊण णाहे गए

मुच्छामुहिअलोअण इ णलिणी मीलनपङ्केरुहा ॥ ३५ ॥

34³⁶ BSTU omit. — A देवि, O मां दे-
— A adds ति भेरयानंदेन ३१ निष्कां-
ता विचवणा, P adds इति तःक्रांता
भेरयानंदेन सह, W adds तं कुणोमि, O
adds तं कुणोमि.

34³⁷ AP राज्ञो, BWSTU omit. — A रा-
जानमाह.

34³⁸ A ता भज्ज. — B पडिउज्जसु, NR
पेसिदि, O पडिणीउज्जसु. — U omits
मं. — ABP जेणाहं, W omits अहं.
STU omit जेण अहं. — AP यद्धिणोए,
W यद्धिणोए, O यद्धिणीआ, S भद्धि-
आय, T भअण्णिआय, U यद्धिणिएआ. —
B यदायत्थाए, N यच्छाए. — NT "ल-
छि", O omits "नच्छो". — A अंगेउरं
गमिस्सि.

34³⁹ B तुन्हाइ, O तुज्जइ एवं, STU जुज्जइ.
— B चंपइ, OT चंपअ, U चंपइअ,
N चंपलादाए, ST "लआए. — A कत्तु-

रिया, W कप्पूररसेदि, NU कत्थूरीआ,
T कत्थूरीकप्पूरदि. — PNB "परिपू-
रणं.

34⁴¹ A "रेकः प्राह, P चेतालिको. — A सुह-
सुंझा, B "संझा, P only मुन्हा, WS
मुहसंझा, O मुहा संझा, U सुसंझा. —
OSTU होदु. — O adds जदो.

35⁴ Mss. गदं. — BNORT "लोभ". — A
चंदंसुणो.

35⁴ ABPWNORT जाणादि. — S कहिं सु,
TU वि. — ABPWNOR संपदि गदं,
T संपदि. — O यत्तेमि.

35⁴ Mss. जादा. — A इसं. — ST वि. —
B "विरेह, NR "विरहा. — B साजाण,
W सोउण, NR सोएण, O याऊण, T
सोहेण. — B णाधे. — ABPWNOR
गदे.

35⁴ BWNOR णिहा. — BNR "मुहिद".
— NSTU "लोभयो. — B त्व ण
मीलेति, NU मीलेत.

द्वितीयः ।

उग्घाडिज्जन्ति लीलामणिमअवलहीचित्तभिन्नीणिवेसा

पल्लङ्गा किंकरीहिं उडुसमअसुहा पत्थरिज्जन्ति झत्ति ।

सेरन्धीलोलहात्थङ्गुलिचलणवसा पट्टसहो पअट्टो

हुंकारो मण्डवेसुं विलसइ महुरो रुट्टुट्टुङ्गणाणं ॥ ३६ ॥

राजा । अम्हे वि संझं वन्दिदुं गमिस्सामो¹ ।इति निष्क्रान्ताः सर्वे² ।प्रथमं जवनिकान्तरम्³ ।

36^a A द्वि° वैतालिकः, P omits द्वि°; W द्वि° पठति. — B उग्घाडं । जंति, N उग्घाडिअंति, R उग्घाडोअंति, TU उग्घाटि°. — O °वडही°. — B चित्तभिन्नीणिवेसा, W °चित्ति°, N °भित्ति°.

36^b SU किंकरीहिं. — BW उड°, ORSU उडु°, N रअसमअ°, T टटु°. — P °सहा. — A पक्करिजंति, B पंक्कुरिज्जंति, N पक्करिज्जंति, T पत्थरिज्जंति, U पत्त°. — A जति.

36^c A सेलंथीगंधहत्थ°, T सेलंथीलोहत्थांगुली°. — S °वलण°. — BO पट्टवादी, W पट्टसदी,

N पट्टनादी, R पट्टणादी, SU पट्टआदी, T पट्टअदी. — STU पवट्टो.

36^d S टंकारो, T झंकारो, U संकारो. — B मंडणसुं, P मंडपेसुं, NR मंडलेसुं, O मेदिरेसुं, STU मंडणेसुं. — Mss. विलसदि. — A मधुरो, SU मुहलो, T मुहरो. — R तुट्टुट्टुं, S रुट्टुट्टुं.

36¹ O ता अम्हे. — B सज्जां, O सं. — TU पविसामो.

36² ABOS इति परिक्रम्य नि°.

36³ N इति प्र°. — PWSTU पवनिकान्तरं.

ततः प्रविशति राजा प्रतिहारी च^१

प्रतिहारी । परिष्कामितकेन^२ । इदो इदो एदु महाराओ^३ ।

राजा । कतिचिपदानि गत्वा तामनुसंधाय^४ । तहिं सु अवसरे^५

ए ढूणाहि तिलनारं पि चलिआ सुत्था णिअच्चत्थली
धोउच्चल्लवलीतरङ्गमुअरं कण्ठो तिरिच्छि ढुओ ।

वेणीए उण आणणेन्दुभमणे लङ्गं थणालिङ्गणं

जाआ तीअं चउच्चिहा तणुलआ तंसं पुलन्तीअ मं ॥ १ ॥

प्रतिहारी । ह्यगतम^६ । कथं अज्ज वि सो ज्जेव सिरितालीपत्तंसंचओ ता-
ओ ज्जेव अक्खरपंतीओ^७ । ता वसन्तवणणेण सिढिलआमि से त-

0^१ C यो ॥ ततः. — BWRSU प्रतिहारी.

0^२ BO omit प्रति. — PWOSt परि-
प्रति. — C परिष्काम्य, NU omit.

0^३ NOR इदो once only. — BCS omit
एदु; T एत्थ, U एत्थ.

0^४ BN omit राजा. — N कानिचिपदानि.
— BW दत्वा. — B तामनुसंधाय । तां
स्मत्वा, U तामनुध्याय.

0^५ B तहिं यत्तु, OR तं तस्मिं कत्तु, N कत्तु

1^१ C अदुठायहि, W यो ठायहि. — B
संतरं, C तलंतरं. — BSU छि, T
omits. — BCPWNOR चलिदा. —
P सथा, SU घुडा, T उठा.

1^२ B धोउच्चल्लवलीतरङ्गमुअरं, CT धोओवेत्तं,
W धोउच्चल्ल. — CPWOR सुअरं. —
B तिरिङ्ग, C तिरिथ, P तिरियो, W

तिरियो, NOR तिरिङ्ग, SU तिरिच्छि.
T तिरिच्छि. — B ढुओ, CPNOR ढु-
ओ, W ढिओ.

1^३ B बाणणंउचहणे, W भवणे, N चलणे. —
C लभत्थणा, N सत्तत्थणलिं.

1^४ BCPWNOR जादा. — BN तोए, C
तोह, W तोहं. — B ततरंगमुअरंउचयि-
हा, N चउच्चिध, R चउच्चिभा, T चउ-
त्थणविहा. — BCPWNORT सदा.
— B तिसं, C नंसं, R तस, STU
तिंसं. — BCPWOR घलंतो, N घल-
तो, SU घलंतोए, T घलत्थ. — B मयो,
CPW मयि, N समं, OR मए, T मरं.

1^५ N omits; E भा, U आत्मगतं.

1^६ BO कथं, STU कथं. — B चेत्त, CP घेय,
W ज्जेय, N जेय, OSU ज्जेय, R ज्जेय,

ग्गदं आवेसं³ । प्रकाशम⁴ । दिट्ठं देदु महाराओ ईसीसिजरढाअमाणे
कुसुमाअरे⁵ ।

मूलाहिंतो परहुअवहूकणदमुहं दलन्ता

देन्ता दीहं महुरिमगुणं जप्पिए छप्पआणं ।

संचारेन्ता विरहिसु एवंपञ्चमं राअराअं

राउम्मत्ता रड्कुलघरा वासरा वित्थरन्ति ॥ २ ॥

राजा । तदनाकर्ण्य सानुरागम्¹ ।

अत्थाणीजणलोअणाण बहला लावणकल्लोलिणी

णाणाविब्भमहासवासणअरी सोहग्गपालित्तिआ ।

णेत्तेन्दीवरदीहिआ मह पुणो सिङ्गारसंजीविणी

जं जाआ अह वम्महेण धणुहे तिक्खो सरो पुह्विओ ॥ ३ ॥

- T असो च्चिअ. — B ताडिस्संचतु, C ताडिस्सचउ, P सिरताडसंचउ, W सिरिताडोसंचउ, N सिरित्तालिसंचअ, OR ताडिस्संचओ, S सिरित्ताल°, TU °तालि°.
- N ता. — BN च्चिअ, COR च्चिअ, P चेव, W च्चेव, S च्चेअ, T विअ, U वेअ.
- 1³ B ता त्रि वसंतवस्सणेण, O °वम्हणेण. — B सिटिलयाइमि, C सिठल°, P सित्तिल°, N सिल°, SU सिटिलेमि, T सिःटिलेमि. — NT omit से. — B तदग. STU तगाअं. — B reads हिद-आवज्जं and omits all that follows as far as सा रयणमयी iv. 19⁶⁶; C हिययखेवं, P हिययदुक्खं, WSTU माणासं, N तग्गदमावेसं, OR हिअआवेसं.
- 1⁵ CWNORS टेउ. — C ईसीस, T ईसिस. — CPORU जरठा°, N जरठठा°, T जरगाअ°.
- C कुसुमायुरंमि, PWNSU °माअरंमि.
- 2^a W परहुद°. — P °बहु°. — T °कंदमुहलंतो.
- 2^b C दिंतो, NS दंता. — CP दीहिं. — S

- महुरिम°. — SU जप्पिए, T जप्पये. — N छप्पिआणं.
- 2^c C सिंचरित्ता, PRS °रंता. — CW किंचिरायं, NOR किंचराअं.
- 2^d C राउमत्ता, P राओमत्ता. — CP °हरं, WO °हरा, R °हए, U °घरं. — N वस्सारा. — C विच्छरंति, N वित्थरन्ति.
- 2¹ CP omit राजा. — COR तदाकर्ण्य, P तदेतदाक्°, N तदेवाक्°. — W पुनस्तामनुसंधाय सा°, S omits सा°.
- 3^a C अक्काणो°, N अत्थाणा°. — PTU बहला. — PNU लाअण्°.
- 3^b CWOR लोलाविब्भ°, SU °विब्भमभंगि°. — C °णायरा. — S सोभगा°. — C °पालट्टिया, P °पालिध्वया, W °पालिट्टिया, N°पारिक्किआ, OR°पालंकिआ, SU°लित्ता.
- 3^c PS णेतं°, NU णत्ते°, T णेतं°. — PSTU पुरो, N उणो. — P °संजीवणी, N सिंगासंजीअणी.
- 3^d CPWNORT जादा. — P हअ, N तह.

सोन्मादमिय' । दंसणक्खणादो पहुदि कुङ्गच्छी'

चित्ते पहुट्टइ ए खुट्टइ सा गुणेषुं

सेज्जाइ लोट्टइ विसट्टइ दिमुहेसुं ।

बोलम्मि वट्टइ पअट्टइ कव्वबन्धे

आणे ए तुट्टइ चिरं तरुणी तरुटी ॥ ४ ॥

अवि अ' ।

जे तीअ तिकवचलचक्खुतिहाअदिट्ठा

ते कामचन्दमहुपञ्चममारणिज्जा ।

जेसुं पुणो णिवडिआ सअला वि दिट्ठी

वट्टन्ति ते तिलजलञ्जलिदाणजोग्गा ॥ ५ ॥

सस्मरणमिय' । अवि अ' ।

— CWNORU सम्महेण. — STU धणुण. — CWN संघितो, POR पु-
खितो.

3⁰ O दंसणक्खणादो, W 'क्खणादो कुङ्गच्छीय,
S सा कु.

4⁰ C वट्टइदि, P वट्टइदि, W वट्टइदि, N वि-
लुट्टइदि, O विसुट्टइदि, R चिसुट्टइदि. —
CNOR खुट्टइदि, P खुट्टइदि, W खुट्टइदि,
SU तुट्टइ, T तुट्टइ. — ONU गुणेषु.

4^b P सज्जइ, NSTU सेज्जासु. — OPW
लुट्टइदि, NOR लोट्टइदि. — CWNOR वि-
सट्टइदि, P विसण्णइदि, R विसदइदि, T
विसण्णइ. — CNORTU 'मुहेसु.

4^c CPWNO वट्टइदि, R वट्टइदि. — CPWNOR
पअट्टइदि, SU पय', T वियवट्टइ.

4^d CR जाणे, S आणेषु, U जाणेतु. — SU
omit ए. — CWOS तुट्टइदि, P तुट्टइदि,

N तट्टइदि, R टोट्टइदि, T टुट्टइ, U ति-
ट्टइ. — OR तलुणो. — W तरुणी.

4¹ OW omit. — SU अवि अ पीणत्थणीय,
T पणत्थण.

5⁰ W तोइ, SU तोय, T तभ. — T 'नि-
भाअदिण, U 'तिभाअ'.

5¹ O 'चंदमहुपञ्चम'. — STU 'आणिज्जा.

5² The line in P twice. — O जेसं, P
जेसुं and जेसि, W जेसं, N जिसु. —
C णिवडिण, PWNOR 'दा. — P स-
पुणो and सयत्ता. — N च, S अ in-
stead of वि.

5³ O वट्टइदि. — W 'दाणु.

5^{4, 2} U omits. — C संस्मरं । अवि य, P
अवि च । सस्मरणं. WN संस्म. — PO
RST omit इय. — OR omit अवि अ.

अग्गम्मि भिङ्गसरणी णअणाण तीए

मज्जे पुणो कढिअदुद्धतरङ्गमाला ।

पच्छा अ से सरइ तंसणिरिक्खएसुं

आअख्खुण्डलिअचावहरो अणङ्गो ॥ ६ ॥

विचिन्त्य¹ । चिराअदि वअस्सो² ।

प्रविश्य विदूषको विचक्षणा च परिक्रामतः³

विदूषकः । अइ विअक्खणे सव्वं सच्चं एदं⁴ । अरि विचक्षणे सर्वं सत्यं⁵ ।

विचक्षणा । सव्वं सच्चदरं⁶ । सर्वं सत्यं⁷ ।

विदूषकः । णाहं पत्तिआमि जदो परिहाससीला खु तुमं⁸ ।

विचक्षणा । अज्ज मा एवं भण⁹ । असो बक्करकालो असो कज्जविआ-
रकालो¹⁰ ।

विदूषकः । पुरो ऽ वलोक्य¹¹ । एसो पिअवअस्सो हंसो विअ मुक्कमाणसो करी

6^a U omits verse 6. — C मग्गम्मि. — N
मिंग°. — C णयणाय.

6^b ST उणो. — C कथिद°, P गेठिद°, WO
कठिद°, NR कठिद°, S घटिददुस्सरंग°,
T घटीअ°. — N तरंअ°.

6^c C पच्छा इ दे. — ST omit से. — CPW
NOR सरदि, ST संचरइ तिस°. — C
°निरीक्खदेसुं, PWNORS °देसुं, T °देसु.

6^d CPWN °मंडलिद°, OR °कुंडलिद°. —
NOR °धरो.

6¹ C omits, W वि° विदूषकं प्रति.

6² C omits. — P विरयदि, WOR चिरअ-
दि, N कथं विरअअदि प्पिअवअःसो.

6³ C विदूषकः प्रविश्य विदूषको, OR वि° प्र°,
STU ततः प्रविशति. — PSTU omit
परि°.

6⁴ W अय, TU अवि. — NO सच्चं सच्चं,
STU omit सच्चं. — PW add कप्प-

रमंजरीय महाराय (P °जे°) संनिहं (W
°हिदा) पेसिदा (P °या) तुमं ति (W
omits ति).

6⁵ N सच्चं. — CP सच्चतरं, WORSTU
°अरं.

6⁶ C अहो वियक्खणे नाहं, P णो हं. — C
पदिज्जामि, P पत्थिज्जामि, W पति-
ज्जामि, N पडिक्खेमि, OR पत्तिज्जामि,
SU पच्चेमि, T पत्तिअमि अदो. — W
°लोला. — N क्खु, OR सि, CSTU
omit. — C omits तुमं; W तुयं.

6⁷ PSTU ए° मा. — W एवं, NORSTU
एय्यं.

6⁸ C चक्कीराकालो, and omits the rest;
PWRS वक्कर°, N वक्करुत्तिकालो, O व-
क्कर°, TU वक्कालो. — P कज्जावदार°,
W कज्जावधार°, N कज्जकालो, SU क-
ज्जालाव°, T कज्जलाह°.

6⁹ OR पुरतो. — WOR विनोक्क.

विअ मअकखामो मुणालदराओ विअ घणघम्ममिलाणो दिणदि-
णदीवो विअ विअलिदच्छाओ पभादपुण्णिमाचन्दो विअ पराडुर-
परिकखीणो चिट्ठदि^{१०} ।

उमो । परिकम्प^{११} । जअदु जअदु महाराओ^{१२} । जअतु जअतु नहराज^{१३} ।

राजा । वअस्स कथं पुणो वि विअक्खणाए मिलिदो सि^{१४} ।

चिट्ठकः । अज्ज विअक्खणा मए सह संधिं कादुं आअदा^{१५} । किदसं-
धीए ताए सह मन्तअन्तस्स एत्तिआ वेला लग्गा^{१६} । (भाग्या)

राजा । संधिकरणस्स किं फलं^{१७} ।

चिट्ठकः । एसा अहिमदजणप्पेसिदलेहहत्या जं विअक्खणा आअदा^{१८} ।

राजा । गन्धं सूचयित्वा^{१९} । केदईकुसुमगन्धो विअ^{२०} । केन नीकुसुमगन्धे इय

6¹⁰ P एस्. — T omits हंसो, P विअ. —

CSTU मद*, W मयजल*. — C मुणा-

ण*, P मुणालिया*, T घिणालः. — W

छ, T वि. — N *मलिणो. S घम्ममि-

लाभमाणो. — COR *दीओ, P *दीयड,

N नदिणदिओ, T *दिओ. — S omits

विअ. — C विअनित*, PWNOR विअ-

लिअ*, SU विलुलिअ*, T लुलिअळावो. —

C पभाय*, P पहाय*, N पहाद*, SU

पहादसमअपु*, T पभादसमअपु*. — C

अपंडुरपरिकखाणो, S परिकखामो, TU *प-

रिकखामो. — STU चिट्ठदु.

6¹¹ C तत उमे, PNOR उमे. — C परिका-

मतः, PW परि* उपसृत्य च.

6¹² C जअदु once only, R जअ once only,

SU जेदु once only, T जेदु २.

6¹³ C राजा । को सि instead of this sen-

tence. — P omits राजा. — U ओ

धअस्स — PSU कहं, WN कहं, T

कह. — PN पुण, S उण, U पुण. —

PWNSTU omit वि. — N मीलदो.

6¹⁴ CORSTU omit भज्ज. — STU omit

सह. — N कादुकामा. — CW *गदा.

6¹⁵ OR किअ*. — CO समं तीए, PN

इमोए, W एदाए, R तीए समं मंतस्स. —

C मं* मम. — W एदा. — ST गभा,

U गदा.

6¹⁶ C राजा तं वत्तीति. — W *कारणस्व,

N *कलायस्व, T *कलणस्व.

6¹⁷ N omits. — CSTU अभि*. — CW

पेसिदा, OR *पेसिआ*, ST *पेसिअ*.

— R omits छं वि. — C विपक्ख.

Here ends fol. 2; fol. 3 is wanting;

fol. 4 begins विओए see ii. 9*. —

W विपक्खणागदा.

6¹⁸ N omits, STU omit मं* सु*.

6¹⁹ POSU केअई*, N केअइ*, T केअर*. —

N adds आअकडि, OR आभादि.

विचक्षणा । केदईदललेहो एसो मह हत्ये²⁰ ।

राणा । महसमए कथं केदईकुसुमं²¹ ।

विचक्षणा । भेरवाणन्ददिणमन्तप्पहावेण देवीए भवणुज्जाणे केदईल-
द्वीए एक्को दाव पसवो दंसिदो²² । तस्स दलसंपुडेहिं अज्ज हिन्दो-
लअप्पभञ्जणीए चदुत्थीए हरवल्लहा देवी देवीए अच्चिदा²³ । अस्सं
च दलसंपुडजुअलं उण कणिट्ठवहिणिआए कप्पूरमञ्जरीए पसादी-
किदं²⁴ । ताए वि एक्केण दलसंपुडेण भअवदी गोरी जेव अच्चिदा²⁵ ।
अस्सं च²⁶

केअईकुसुमपत्तसंपुडं पाहुडं तुह सहीअ पेसिअं ।

एणणाहिमसिवस्ससोहिणा जं सिलोअजुअलेण लज्झिअं ॥ ७ ॥

6²⁰ P only Sanskrit. — N केअइ°, OR केद(O °अ°)ईकुसुमदललेहो ज्जेव्व, STU केअईकुसुमलेहो. — NSTU omit एसो. — W adds चिट्ठिदि.

6²¹ P म° व हु कहिं, WOR म° किं. N म° कुदो, STU कहं म°. — ST add वि. — PORSU केअई°, N केअइ°, T केअर°. — PW °कुसुमं, N °माई.

6²² W °विस्सस्स° instead of °दिस्स°, STU omit. — P °तंतप्पभावेण, W °तंतप्पहाएण, OR °प्पहाएण. — NO देवी, R देई. — O भमणुज्जाणे. — PNOR SU केअई°, W केअइ°, T केअर°. — P क्को. — STU omit दाव. — P एसवो, OR पसओ. — SU दंसिओ.

6²³ N तस्स वि, OR ताए; PN add तीए. — PW दोहिं दल°. — N अज्जुतए, STU omit. — P हिंदोलण°, W हिंदोलयपभंजणी, N °लप्पवचणीए, O हिंदोलण, R हिंदोलण, S हिंदोलोअंपअट्टमाणाए, T हिंदोलअंपउट्टमाणाए, U अंदोलिअम्मि

पअट्टमाणाए. — PWORT चउत्थीए, N चउत्थीए, SU चउट्ठोए. — W °वल्लहाए. — STU omit देवी. — W देवीए देवी. — POR omit देवीए.

6²⁴ TU अ. — ORS °जुअं, SU केअईकुसुमसंपुडं, T केअरकुसुमदलसंपुट°. — PW पुण, STU omit. — N कणिट्ठाए वहिणीआए, ST °भइणीए, U °वहिणीए. — S पदसादो°. — PW °कदं.

6²⁵ PWNOR तीए, TU तए. — N omits वि-खरपवण see ii. 14^b. — U omits वि. — O भवअदो, SU °वई. — OR गोरी. — P येव, W च्चेव, OR ज्जेव्व, STU omit.

7^a PWR केदई°, O केदद्वी°, T केअर°. — WR °कुसुमं, ST °कुसुमसंपुडं, S adds ताए, TU तए. — P पाहुडं, OR पाहुअं तुअं. — P सहीइ, W सहीए, STU समीवे. — P जं कदं, WORSTU पेसिदं.

7^b P तं, T णं. — STU सुलोअ°. — PW OR लंकिदं, T लंभिअं.

इति लेखमर्पयति¹राजा । प्रसार्य वाचयति² ।

हंसिं कुङ्कुमपङ्कपिञ्जरतरुं काञ्चनं जं वञ्चिओ

तन्मत्ता किल चक्रवाअघरिणी एस त्ति मख्खन्तओ ।

एअं तं मह दुक्कअं परिणअं दुक्खाण सिकखावण³

एकत्थो वि ण जासि जेण विसअं दिट्ठित्तिहाअस्स वि ॥ ८ ॥

द्विस्त्रिंशच्चयित्वा⁴ । एदाइं ताइं सवणरसाअणाइं अक्खराइं⁵ ।विचक्षण । दुदिओ उण मए पिअसहीए अवत्थाणिवेदओ कटुअ
सिलोओ लिहिदो एत्थ⁶ ।राजा । वाचयति⁴ ।

सह दिअहणिसाहिं दीहरा सासदण्डा

सह मणिवलएहिं बाहधारा गलन्ति ।

तुह सुहअ विओए तीअ उच्चिञ्चिरीए

सह अ तणुलआए दुबला जीविआसा ॥ ९ ॥

विचक्षणा । एत्थ ज्जेव एदाए अवत्थाए मह महल्लवहिणिआए सुल-

7¹ W लेखं समर्पयति.7² STU राजा यद्दोत्सोद्वेष्ट्य वाचयति.8³ P हंसो. — P 'तरुं. — PWOR वं-
चिदो.8⁴ SU 'मद्दा, T लब्धटा. — W 'चरणी, R
चक्रवालचरिणि. — S एहे.8⁵ Mas. एदं, S तं एदं. — T मम. — PW
OR दुक्किदं, S दुक्किअं. — PORSTU
'णदं, W 'णिदं. — S 'यअं, TU 'यअं.8⁶ OR विसए. — PW टिट्ठो. — P 'म-
हायस्स but below 'तिहागस्स, W 'त-
हायस्स, OR 'तिहाभाण (R 'णो), S
'तिभाअस्स, T 'भागस्स, U 'भाअस्स.8¹ W राजा द्विस्त्रिं वाचयता विदूषकः, O रा-
जा द्वि, STU इति द्वि वाचयति.8² T एताइं. — STU omit ताइं. — PW
OR मभणरसाअणक्खराइं.8³ POR दुदोओ, W दुविड, T उदोयो. —
SU मए उण. — P कटुय. — W सि-
लउ, SU सुलोओ. — W लिहिदा.9¹ S एसह. — W दिवस्स. — T दिवणो-
सास, O 'दंदो, S सा.9² OS 'यत्तएहि, T मणोयल्लपेहिं.9³ ORSU सुहअ तुह. — PW विउए. —
C तोइ, WSU तोए, T तिए. — O
उच्चिंवरौए, P उच्चिंवरौए, W उच्चिंवरौए,
O उच्चिंवरौए corrected to उच्चिंदरौए,
R उच्चिंदरौए, SU उत्तम्मिरौए, T उत्तम्मिरौए.9⁴ CPWORTU 'लदाए. — CPWORT
जीविदासा.

कवणाए ओलगाविआए भविअ सिलोओ किदो तं महाराओ
सुणादु¹।

णीसासा हारलट्टीसरिसपसरणा चन्दणुचोडकारी

चण्डो देहस्स दाहो सुमरणसरणा हाससोहा मुहम्मि ।

अङ्गाणं पण्डुभावो दिअहससिकलाकोमलो किं च तीए

णिच्चं वाहप्पवाहा तुह सुहअ कए होन्ति कुल्लाहि तुल्ला ॥ १० ॥

राजा । निःश्वस्य¹ । किं भणीअदि कइत्तणेण तुह जेट्ठबहिणिआ खु एसा² ।

विदूषकः । एसा विअकवणा महीदलसरस्सदी³ । एदाए वि जेट्ठबहि-
णिआ तिहुवणसरस्सदी⁴ । ता एदाहिं समं पाडिसिद्धिं ण करिस्सं⁵ ।

9¹ C वि° पुनराह, POR वि° विहस्य. —
WOR इह. — P येव, OR ज्जेव्व,
STU एव्व. — CPSTU omit एदाए.
— C वल्लहवहिणीयाए, P जेट्ठबहिणी-
याए, OR जेट्ठबहि°, STU वसंतरवहि-
णीआए (T °भइअणीए, U °बहिणीए).
— C ओलगाविया, P ओलगावियाए,
W उलगभवोया, O उल°, R उगाविआए,
S ओलगिआए, T आदेसंकरणीए. — OR
हुविअ. — CW सिलोओ, STU सु°. —
C कुदो, PWO कदो, SU कओ. — C
सुणोदु. P सुणदु, W सुणोदु. — STU
सु°म°. — OR add पठति.

10^a S णीसासा. — C हारवल्लोसरिसयसरणा,
W °जट्ठोसरिसपसरणा, O °सरिस°, SU
हारवल्लो°. — C चंदणोच्चाट°, P चंद-
णुचोड°, ORSTU चंदणुव्वेअ°. — STU
°आरी.

10^b PO चंदो. — C सुमरणसरसा, W समर°,
U सुमरविसरणा.

10^c W °भाउ. — CP दिवस°. — S °करा°. —
WSU °कोमला. — W किं चि.

10^d C निभच्चा, P निब्भिच्चा, T णोव. —
C वाहवाहा, P वाहचाहा. — R तअ.
— STU सु° तुह. — CPWO कदे,
ST किय. — O हिंहेति. — W कु-
ल्लाह, OR कुल्लाअ.

10¹ C निःश्वस्याह, PW निःश्वस्य.

10² CRT भणइ, PWOSU भणइ. — CP
कवित्तणे, W सुकयत्तणेण, OR सुकइत्तणेण,
T कइत्तणेणावि; SU add चि. — OR
तुअ. — C °बहिणीया, W °विहिणीया,
S °भइणी, TU जेट्ठो बहिणी. — COR
omit खु. — CPSTU सा.

10³ STU omit एसा. — COR महिअल°,
PWSTU महोअल°. — Mss. here
and in the following line °सरस्सई.

10⁴ S दाए, T एव्व एव्व एदाए. — CSTU
omit वि; W उण. — C °बहिणीया,
PW °बहिणी, STU °भइणी सुलक्खणा.
— CPWR तिहुअण°, O तिहुअणसर-
स्सइ adds ति, R adds ति.

10⁵ OR एआहिं, STU एदाए समं. — T प-
डि°. — P °सिद्धि.

किं उण पिअवअस्सस्स पुरदो मअणाअल्लअं अत्तणो उइदेहिं अ-
क्खरेहिं णिवेदेमि'।

विचक्षणा । पढ' । एदं सुणीअदि'।

विदूषकः ।

परं जोएहा उएहा गरलसरिसो चन्दणरसो

खअक्खारो हारो खणिपवणा देहतवणा ।

मुणाली बाणाली जलइ अ जलहो तणुलआ

वरिट्ठा जं दिट्ठा कमलवअणा सा सुणअणा ॥ ११ ॥

राजा । वअस्स तुमं पि थोएण चन्दणरसेण समालम्भणीओ सि' । ता
कथेहि तग्गदं कं पि वुत्तन्तं' । अथ अन्तेउरं णइअ देवीए किं किदं
तिस्सा' ।

विदूषकः । विअक्खणे किं किदं' ।

10⁴ CPW पुण. — C वयस्सस्स, P 'वयस्सस्स,
WE 'वयस्स. — CSU omit पुरदो.
— O मयणात्तस्स अद्यत्थं, P मयणात्त-
स्स, WOR मयणाद्यत्थं (O 'त्यर्थं),
SU म' उद्दिशिभ. — O भण्णयो. —
CORT उच्चिदेहिं, P उच्चिदेहि, W उ-
च्चिदेहं. — O अक्खरपंतोहिं णिवेदेहि, P
अक्खरेहिं अद्यत्थं किं पि णिवेदेमि.

10⁷ U omits, C राजा. — PW पढइ, RS
पढ. — P एद, ST एदं संपदं.

11¹ ST वि' पठति, U विच' पठति. — T
धरं. — W omits उणहा.

11⁶ CPW खरं खारो, ORST खद', U मद'.

11⁷ C मुलाणा. — OR जलदि. — CP घ.
— CPWORT 'लदा.

11⁸ C गदा दिट्ठिठ्ठाणं सरमसमहोज्झमतणुए.
— STU तण्णिटा जं दिट्ठा क' दोहण-
अणा.

11¹ C राजा तमाह. — OR खं instead of
वयस्स. — PW ता तुमं, OR तुभं. —
ST वि. — C ख थोयेण, W थोयेण,
TU थोयेण, S omits. — WOR 'र-
सेण ख. — OW समालिहज्झसि, P
'लद्धिज्झसि, OR 'लद्धिस्ससि, S 'लंभणि-
ज्झो सि, T समलंभणीभो सि, U 'लि-
सो सि.

11² CW कदमु, P कथसि, O कहेंदि. RSTU
कथेहि. — O तणत्तं, O तगादे, STU
तण्णं. — CPWORSU किं. — STU
वि. — C वित्तं. PW धत्तं. T उत्तं.

11³ P अज्ज, SU अह, T अह अ. — CW
अंतोउरे. — C तोए देवीए. — CPR
कदं, O कदे. — C सुंदरीए, SU
तिसस.

11⁴ PU omit. — C विदू' विचक्षणामाह ।
वि' कथहि किं. — COR कदं. —

विचक्षणा । देव मज्जिदा टिक्किदा भूसिदा तोसिदा अ^५ ।

राजा । कथं विअ^५ ।

विचक्षणा ।

घणमुवट्टिअमङ्गं कुङ्कुमरसपङ्कपिञ्जरं तिस्सा ।

राजा ।

रोसाणिअं फुडं ता कञ्चणपञ्चालिआरुवं ॥ १२ ॥

विचक्षणा ।

मरगअमञ्जीरजुअं चलणा से लम्भिआ वअंसीहिं ।

राजा ।

भमिअमहोमुहपङ्कअजुअलं ता भमरमालाहिं ॥ १३ ॥

विचक्षणा ।

राअसुअपिच्छणीलं पटंसुअजुअलअं णिअत्था सा ।

राजा ।

कअलीअ कन्दली ता दरपवणपणीलिअदलग्गा ॥ १४ ॥

OR add कहेहि, T adds ति देव्वो विचारोदि.

11⁵ C विचक्षणा राजानमाह. — WS omit देव; OR देव्व, T देअ. — CPWOR मंढिदा, T मंजिदा टिक्किदा भूमिदा. — P omits तोसिदा; S दो, U दोसिदा. — C omits अ.

11⁶ C राजा तामाह. — CP कथं, STU कथं. — P omits विअ; W वियक्खणे.

12^a W omits विच. — P 'व्वट्टिद', W 'व्वट्टिद', O 'व्वदिद', R 'व्वदिद', S खणमुव्वत्तिअ, U 'व्वत्तिद'. — CSU omit 'पंक'. — S 'पंकिलंकिदं, T 'पिंजले, U 'पिंगिदंकिदं. — CS तिस्स.

12^b C अयेति श्रुत्वा राजाह. — T उज्जलंकिदं. — C कुहं, P फुटं, OR परं, T पुहं. — U दा. — C कंवणमियवालि-

यारुपं, PW कंक्षणमयबालियारुवं, OR 'मअवालिआएतंरुवं, U 'रुवं. — Read कञ्चणवाउल्लिआरुवं?

13^a C 'युयं, T मरंगअरंजोरेहिं. — WORSTU चरणा. — PT लंभिअ. — CSTU वअस्सीहिं, P वेयंसीहि, OR वअस्साहिं.

13^b SU 'पंकज'. — C भमलमालाहिं, WOR 'मालाए.

14^a C पुनर्विचक्षणा । रायसूय'. — WS 'पिंठ'. — P 'जयलक. — C णियद्धा, PSTU पिणद्धा, OR णिवसिआ.

14^b CPWOR कअलीए, S ता राजकेलि, T कदलीए, U राअकेलि. — W कंदलया, SU कदलो, T कंदलि. — SU omit ता. — CPWOR खरपवण'. — OR 'पलोत्तिअ', N begins here again ल्लोलिअणिमदला. — U adds सा.

विचक्षणा ।

तीए णिअच्चफलए णिवेसिआ पोम्मराअमणिकञ्ची ।

राजा ।

कञ्चणसेलसिलाए ता वरिही कारिओ ^{एदं}णट्टं ॥ १५ ॥

विचक्षणा ।

दिखा वलआवलीउ करकमलपओट्टणालजुअलम्मि ।

राजा ।

ता भणह किं ^{आणि}ण रेहइ विवरीअं मअणतोणीरं ॥ १६ ॥

विचक्षणा ।

कएठम्मि तीअ ठविओ ^{अण्ण}छम्मासिअमोत्तिआण वरहारो ।

राजा ।

सेवइ ता पंतीहिं मुहअन्दं तारआणिअरो ॥ १७ ॥

विचक्षणा ।

उहएसुं वि सवणेसुं णिवेसिअं रअणकुण्डलजुअं से ।

राजा ।

ता वअणवम्महरहो दोहि वि चक्केहि चङ्गमिओ ॥ १८ ॥

15^a C पुनर्विचक्षणा. — P ताए. — N णि-
अंयलफ. — C *फलहे. — N णिवेसिआ.
— CN पम्म, PORSTU पंच, W
पोम*.

15^b CW घ* ता, PWN घरही, STU यक्षि-
णो — NRS गच्छं, O गच्छे.

16^a C पुनर्विचक्षणा. — P दिक्षापो रणायल-
यायनीओ तिसा पउट्टदंसेमु. — CW घ-
लयालीओ (W *लिउ), NOR *भायनि-
ओ, S *भायरओ, T यलिभायनीयो. U
*लीओ. — COR *पउट्ट, W *पउठ*.

16^b C भरियं तूणीरुण्यलं सरिहिं ता मणपदेव-
स ॥ १६ ॥ ता भणह..., P ता भा-
मियमयणसरा द्विष्टा सुतोणीरुबंधलुणा, ST
ता भायिअमअणसराहिंअतूणीरयद्धमुआ,
U ता भायिअमअणसरापरिअतूणीरयद्धमु-

जा. — WN भण. — W किं न हि,
N किं णु हु. — O सोहइ, N रेहइ
विपरीअं, O तिवरीअं. — NR *तूणीरं,
O *तूणिरं.

17^a CWNORST तोए, U ए. — W ठवि-
दो, N दठविदा, T टाविओ. — C स-
म्मासिय, W छम्मासय, N छम्मासिअं.

17^b STU ता से. — O मुहइदं, W *चंदं.
— C तारिया.

18^a N विट्ट. — C उभयेसुं, P उभएसु, W
उहएस, N उहए, OR *सु, S भइ दोसुं,
T विहयेसुं, U अवहेसुं. — CSTU
omit वि. — N कण्णेसु, T सवणेसु. —
C णिवेसिअं रणकुण्डलं तोए. — W *कुं-
दलु. — T *लुअलं से.

18^b W तो. — WNRU *मम्मह. — CNORS

विचक्षणा ।

जच्चञ्जणजणिअपसाहणाइं तीए कआइं णअणाइं ।

राजा ।

ता उप्पिउ णवकुवलयसिलीमुहो पञ्चवाणस्स ॥ १९ ॥

विचक्षणा ।

कुडिलालआण माला णिडाललेहग्गसङ्गिणी रइआ ।

राजा ।

ता ससिबिम्बस्सोवरि वट्टइ मज्झाउ सारङ्गो ॥ २० ॥

विचक्षणा ।

घणसारतारणअणाइ गूढकुसुमुच्चओ चिहुरभारो ।

राजा ।

ससिराहुमल्लजुञ्जं ता दंसिअमेणणअणाए ॥ २१ ॥

विचक्षणा ।

इअ देवीअ जहिच्छं पसाहणेहिं पसाहिआ कुमरी ।

TU दोहिं. — N विअ, STU omit वि. — CWNORT चक्रेहिं. — CW 'मिदो, N 'मिल. T चकलोओ.

19^a C अञ्जणपसाहणाइं. P जच्चजणणियपसहणाइं. N अञ्जणजणिदप्यसाहणानि, OR 'जणिद', SU अच्चञ्जणजणिअपसाहणमणहारिणी, T अच्चञ्जणजणिअपसाहणमणहारिणी. — C जायाइं तीए, P जायाइं तीय, N जाअइं तीए. — STU omit क.

19^b NOR omit ता. — C उप्पिय, P उप्पंति, WO उप्पणे, N उप्पंविआ, R उप्पणे, STU कुप्पइ. — C णवकुलयसिलीमुहमुह, P णवकुवलयसिलीमुहे, W णवकुवलयसिलिमुहे, NOR 'मुहे, U णवकुलअ.

20 U omits.

20^a C कुडिला, P कुटिला, T कुडिलाअलआण. — C णिडाल, PW ललाह, T

णिललेहगसंगीणी. — WOR 'लोत्तम', N 'फलअग'. — W रइया.

20^b C तं. — O वट्टइ, ST चिट्ठइ. — CO मज्जाउ, P वज्झाइ, N omits; S मज्झाइ, T मज्झहिणी. — NOR कसणसारंगो.

21^a N omits विच. — CORTU 'णअणाए, W घणसारमंजरीए, N 'णआणाए, S 'तारअणा. — C फुल्लेहिं रंविओ, P 'सुमुच्चइउ, W रुढकुसुमुच्चउ, N 'कुसुमुक्करो, OR णिगूढकुसुमुच्चओ, S गुंभिअकुसुमंचिदो, TU गम्बकुसुमंचिदो. — P विउर, O चिहुर, NSTU चिउर.

21^b CN 'जुञ्जं, O 'जुञ्जे. SU 'जुञ्जं. — C विय, P व, W वं, NOR omit; T तं. — CPN दंसिअं ए, W दंसिदं ए, OR पदंसिअं ए, TU दंसिद.

22 T omits.

22^a PS इइ. — CPNORSU देवीए, W

राजा ।

ता केलिकाण्णमही-विहसिआ सुरहिलच्छीए ॥ २२ ॥

विदूषकः । देव इदं परमत्थं णिवेदीअदि ।

जिस्सा दिट्ठी सरलधवला कज्जलं तीअ जोग्गं

जा वित्थिणत्थणकलसिणी रेहए तीअ हारो ।

चक्काआरे रमणफलए को वि कञ्चीमरट्टो

जिस्सा तिस्सा पुणु अ भणिमो भूसणं दूसणं च ॥ २३ ॥

राजा । पुनस्तामनुसंधाय ।

तिवलिवलिअणाहीबाहुमूलेसु लग्गं

थणकलसणिअच्चाडसरेसूसनं ।

जलणिविडमिमीए लएहअं गहाणपोत्तं

पिसुणइ तणुलट्ठीलङ्गिमं चङ्गिमं च ॥ २४ ॥

- देवोद्. — O जहिहियं, P जहिहियय, W जहिहिय, N जहिहियसा, R प-साअयोहिं, SU पसाहयपसाहिआ. — O NOSU कुमारी. — SU add सा.
- 22^b S विभूतिभ, U विभूतिदा. — O लङ्को-यं. S सुरभि, U कुमुतच्छीए.
- 22¹ O विदूषको राजानमाह, WS विचक्षणा. — SU omit देव. — COR एवं, U इमं. — O परत्थ. — P णिवेदिअदि, WOR विखवोअदि, N विणविअदि, STU णिवेदिमि.
- 23^a C जामा, OR जेसा, S जाए, U जसा. — COR सजलधवला, P सरवा, WTU तरल. — CW तोइ, STU तोए.
- 23^b C कदठिचायणकलसिणी, W विठ्ठिच, N वित्थिणत्थणअलसमिरी, SU अलसिणी. — C सोहर, N सोअए, T रोहर. — CW तोइ, SU तोए, T तिए हरो.
- 23^a STU रो. — POR फलहे, N जहय-फलए, STU फलभो. — W रमट्टो, O कंचोरदो.
- 23^d CNSU जसा. — U तसा. — OPOB पुण, NSU उण. — OW पभणिमो, P पतणिमो, N पि भणिमो. — O व्य, PN अ, SU वा.
- 23¹ C राजा कर्पूरमंजरीमनुसंधाय. — NS omit पुनस्.
- 24^a N ललिअ, ORS वलअ, U वणअ. — W मूलंमि.
- 24^b C घण. — NST अलअ. — T णि-अंभाटुंखरे. — W रेसूसंभं, N रेसूख-सत्तं, OR रेसूस्, S संति, T ऊसत्तं.
- 24^c P णिवड, TU णिविड. — STU ममोए. — W गणहयं, OR सणहअं, SU तखअं, T सोदसव्वालं. — ORSTU यत्थं.
- 24^d CPWNOR पिसुणदि. — WORT ल-

विदूषकः । सक्रोधमिव¹ । भो मए सव्वालंकारालंकिदा वणिदा² । तुमं उण
जलविलुत्तप्पसाहणं जेव सुमरसि³ । ता किं ण सुदं देवेण⁴ ।
णिगसग्गचङ्गस्स वि माणुसस्स सोहा समुम्मीलइ भूसणेहिं ।
मणीण जच्चाण वि हीरणहिं विहूसणे लग्गइ का वि लच्छी ॥ २५ ॥
राजा ।

मुञ्चाण णाम हिअआइ हरन्ति हन्त
णेवच्छकम्मणगुणेण णिअम्बिणीओ ।

छेओ पुणो पअइचङ्गिमभावणिज्जा

दक्खारसो ण महुरिज्जइ सक्कराए ॥ २६ ॥

विचक्षणा । जधा देवेण आदिट्ठं¹ ।

थोराणं थणआणं कसकलिआलङ्गीणं अच्छीणं वा

छो, U 'जट्ठो'. — COR 'चंगिमं लं-
गिमं च, P 'चंगीमतं लहुत्तं, N 'लंगिमं
चंगिमं च, SU 'लंगिमं तुंगिमं च, T
'लंगिमं तुंगिमं च.

24¹ T omits विदू°. — C सक्रोधमाह.

24² T भो वअस्स. — STU मए सा तट्ठो.
— C सव्वालंकिदा, P सच्वालंकिदा, W
सव्वालंकिदा, N सव्वालंकारसहिदा, OR
सव्वाभरणालंकिदा. — W विणिदा.

24³ N तुअं. — CPW पुण. — C 'लुत्तसो-
हणा, P गहाणविलुत्तपसाहिणं. S 'लुलिअप',
T जललुलिअपसाणा, U 'लुलिआ'. —
CW ज्जेव, P य्येव, NR ज्जेव, O ज्जे-
व, S omits; TU एव. — W सम-
रिसि, N लुमरसि; P adds से.

24⁴ T सुणिदं.

25^a N णिगसग्गचंगस्स हि. — Mss. 'मीलदि.

25^b N मणीण मुताण. — P 'एहि, W वि
कंचणेण, N विहूसणेहिं, OR वही°, STU

वि हीरणहिं. — CWSU विभूसणे, R
विदूसस्से, T विदूसणे. — CN लग्गदि,
W लब्धदि, OR सज्जदि, T लंभइ. —
N लल्लो.

26^a C राजाह, U omits राजा. — P मुढाण.
— CPWOR 'आइ, N हिअभाइ. —
N णिहंति, STU हरंतु.

26^b C नेवत्य°. — PWN 'कप्पण°. — T
'उणेण.

26^c T केला. — STU उणो. — N पकिइ°,
STU पकिदि°. — CU 'चंगम', — N
'हारणिज्जा, S 'हावणिज्जा.

26^d CNOR 'रिज्जदि, PW 'रज्जदि. — T
सखरेहिं.

26^e STU जह. — C निट्ठिळं, PNOR देवे-
णादि°, W दिट्ठं.

27^a CW थोयाणं. — Mss. 'आण. — Mss.
'लंघीण (P 'लंवीण). — Mss. अच्चीण.
— N व, O च. R अं.

भूचन्दस्स मुहस्स कन्तिसरिआसोत्तस्स गत्तस्स अ ।

को णेवच्छकलाइ किज्जइ गुणो जं तं पि सव्वं पिअं

सुव्वन्तं सुण तत्थ कारणमिणं रुढीअ का खण्डणा ॥ २७ ॥

रूजा । अवि अ सुप्पञ्जल कविञ्जल एस सिक्खावीअसि ।

किं कज्जं कित्तिमेणं विअणविहिणा सो णडीणं विडम्भो

तं चङ्गं जं णिअङ्गं जणमणहरणं तेण सीमन्तिणीओ ।

जस्सिं सब्बज्जसङ्गो सअलगुणगणो सो अ संभोअलम्भो

तस्सिं णेच्छन्ति काले परमसुहअरे किं पि णेवच्छलच्छिं ॥ २८ ॥

विचक्षणा । देव इदं विण्णवीअदि । ण केवलं देवीए णिओएण ताए

27^b SU किति. — O 'भोतस्स. — OW
गतस्स वि, B भा.

27^c C शेवत्यकलाइ, NORSU 'लाय, T 'ला-
स. — C किज्जदि, P किज्जदु, WOR
कोरदि, N करिभादि, T कज्जइ. — ST
वि. — O सख्ख विअं.

27^d ON सख्खंतं, P सख्खंतं, W सुत्तव्यं, OR
संजुत्तं, SU शेवच्छं, T घोवंतं. — COR
पुण, NST सुण, U किल. — C तस्स.
— P कारणमिद, WSTU 'णमिमं, N
'णमिमा, STU काल. — C रुढीइ,
PW रुढीइ, SU रुढीए. — C
खंडना.

27^e CPSTU omit राजा. — WN omit
अयि अ. — CP सुपञ्जल. WOR सुपि-
जल, N सुपञ्जल, STU सुपञ्ज. — C
STU कइजल, OR कपिजल. — STU
omit एस. — C तक्खवीयसे, P सिक्ख-

वीलसि, WOR सिक्खवी, N सिक्खावि,
S सुवि.

28^a OS कतिमेणं, NOT 'मेण, U 'माणं. —
P घिरपिण. — N विलंबो.

28^b OPW जं चंगं तं, O जं चंगं तं जं. —
WNOR णिसमं. — R omits 'मण.
— OT सीमंतणीओ, W तेणोउ.

28^c T स तस्सिं. — W सख्खंगचंगो. — C
'गणा, STU वसइ गुणगणो (T 'अणो).
— CPWNOR दंभोअसंभो, T 'लंबो.

28^d P नेत्थंति, S शेवच्छकाले. — C 'सुहपरे.
— B का. — ST वि. — N शेवच्छ.
— T 'लङ्को.

28^e CPSTU omit विचक्षणा. — C किं वि
देव, P किं च देव, W omits देव; STU
अखं च देव. — C अदं परमत्तं, P इदं
च. N इदं च, O इदं, R एव्वं. — C
निखेडोयदि, O विण्णवीअदि.

अणुगद म्हि^१। तारामेत्तीए वि सहित्तणं पत्ता कप्पूरमञ्जरीए^२। तेण
तक्कज्जसज्जा अहं पुणो ओलग्गाविआ भविस्सं^३।

तिस्सा तावपरिक्खणाअ णिहिओ हत्थो थणुच्छद्दओ

दाहुडामरिओ सहीहि बहुसो हेलाइ कड्डिज्जइ।

किं तेणावि इमं णिसामअ गिरं संतोसिणिं तासिणिं

हत्थच्छत्तणिवारिएन्दुकिरण बोलेइ सा जामिणिं ॥ २९ ॥

कज्जसेसं कविञ्जलो णिवेदइस्सदि^४। तं च तथा कादव्वं^५।

इति परिक्रम्य निष्क्रामति^६

राजा । वअस्स किं उण तं कज्जसेसं^७।

28^२ C देवोनीएसेण, PW देवीणियमेण, OR देवीए वअणेण णिअमेण, S देवीए णिओएण, T देवीअखाए, U देवीए विओएण. — CWNOR तिस्सा, P तस्सा.

28^३ P तारामेलाए, W तारयमित्तीए, N 'मो-
त्तिए. — P तौए वि, N उण वि, OR उण, TU omit वि. — C हसित्तणं, TU पिअसहि^१. — W उवगदा. — OR omit कप्पूर^२.

28^४ C omits तेण; U देण अ. — CT 'स-
ज्जाहं. — PN पुणो वि, SU omit;
T उण. — C ओलगविया, PW उल-
गा^३, S ओलंगआ. — P हविस्सं पुणो
सुणोदु, N भविअ णिवेदइस्सं, OR भविअ
भणिस्सं, S भणिस्सं.

29^१ N तःसा. — NOR दाव^४, STU दाह^५.
— CT 'परिक्खणाअ, P 'णाइ, O 'ण-
स्य, R 'णत्थ. — C णिहिओ, P ति-
हिदो, WNORSTU णिहिदो. — C
त्थण^६, SU तणु^७. — CPWT 'त्थंगदो,
NORSU 'च्छंगदो.

29^८ NOR डाहु^८, T डाउ^९. — COR 'दुहाम-

रिदो. P 'दाहमरिदो, W 'हामरिदो, N
'हापकिदो. — C सदीहि, POR स-
हीहिं. — C हेलाइ, P हेलाइं, NSU
हेलाए, T हेलाअ. — C कट्ठिज्जए, P
कड्डिज्जए, WN 'दि, OR कट्ठिज्जदि.

29^२ TU देणावि. — N विसामअ omits
गिरं. — CP संतोसयित्तासणि, W संतो-
सणं तासणिं, N संतोसयिट्ठेसिणीं, S सं-
तोसणं तासहं, T संतोसिणीं ता.

29^४ C 'चारिदिंदु^४, P 'चारेदिंदु^५, WNRU
'चारिदिंदु^६, OT 'चारिदिंदु^७. — PORTU
बोलेइ, N बोल्लेइ. — C जामिणिं, W
जामिणं.

29^१ C अथ तक्कज्जसेसं, P अणं च क^८. —
PWOR कविंजलओ, STU कइंजलो. —
C णिवेदइस्सदि, N णिवेदस्सदि.

29^२ P omits. — N इदं च, S तं एव्व. —
C देवेण कट्ठव्वं, WOR तए का^९, N देवेण
तथा का^{१०}, SU तह का^{११}, T तहा का^{१२}.

29^३ C परिक्रम्य निष्क्रांता विचवणा, N 'क-
मति, ST 'क्रांता.

29^४ CPW राजा सरभसमुपसृत्य विदूषकं प्रति

विदूषकः । अज्ज हिन्दोलअचट्ठयी⁹ । तहिं देवीए पुरदो कप्पूरमञ्जरी
हिन्दोलए आरोविदवा⁹ । ता मरगदपुञ्जट्टिदेण देवेण कप्पूरमञ्जरी
हिन्दोलअन्ती दट्ठवा⁹ । एदं तं कज्जसेसं⁹ ।

राजा । विधिन्द⁹ । ता अदिण्णिउणा वि छलिदा देवी¹⁰ ।

विदूषकः । पाइदा जुसमज्जारिआ कज्जिअं दुइं ति तक्केमि¹¹ ।

राजा । को अखो तुम्हाहिंतो मह कज्जसज्जो¹² । को अखो चन्दाहिं-
तो समुद्वणविअट्ठो¹³ ।

इति परिष्कृत्य कदलीयहप्रवेशं नाटयतः¹⁴

(O प्रत्याह, P omits वि⁹ प्रति). —
OWSU omit वभस; P भो वयस्स.
— CPO पुण. — U omits तं. — O
तक्कज्जसस सेसं.

29⁵ O भो अज्ज. — CW 'चउत्थोय, P हि-
दोलणचउत्थो, NR हिंदोलचउत्थो. O हि-
दोलणचउत्थो, S 'चउट्ठहि ति. T हि-
दोलचउट्ठो, U हिंदोलचउट्ठहि ति —
C adds गौरी अस्सिदव्वा.

29⁶ C तदो, P तेहि, OR तत्य, STU omit.
— O omits देवीए; P देवीए गौरी, W
गौरी कटुअ देवीए, N देविय. — CPW
NOR omit पुरदो. — P omits कप्पू.
— P हिंदोलए, O हिंदोलअं, RU हिंदो-
लअं, T हिंदोलिअं. — P आरोविदव्वा,
W आरोवदव्वा, N आरोहिदव्वा, T आ-
रोपदव्वा, U आरोपिदव्वा.

29⁷ CWNBU मरगअ⁹, P मरमय⁹, O मरगयं,
S मरगआ⁹, T मरअज⁹. — P 'पुंजेट्ठ-
दिण, W 'पुंजिट्ठेण प्जेव, N 'पुंजिट्ठि-
देण. — S omits देवेण. — P हिंदो-
लयं, W हिंदोवालयंती, NS हिंदोलेतो,
OR हिंदोलेण हिंदोलेतो. — P दट्ठव.

29⁹ OR omit, N omits राजा.

29¹⁰ PSTU omit ता. — CPWNST अह⁹,
U गह⁹. — U omits वि. — SU दे-
ह⁹. — W छलिदा हा, T छलिआ,
U छलिआ.

29¹¹ WNO omit विदू⁹; R विह⁹. — W
NORS पाइआ, T विदू ता अहण्णिउणा
वि देवी वंछिआ पाइदा. — O जुसमं-
जरी, P 'मंजरी, W जुसमंजारिया, ST
जिअ⁹, U जिज्जमाज्जारिआ. — CPW
NSTU omit कज्जिअं. — CPWNS
तक्कं. R तक्कमि.

29¹² C राजाए, W विदूषकं प्रति instead of
राजा. — CW वयस्स को, S को उण.
— C तुसाहिता, P तुमाहिंतो, OR
'हितो, T तुसाहिंदो. — O अज्ज, W
मे, TU कज्जसज्जो (T 'सेवो) अहमायं.

29¹³ OR लदो को. — ST चंदाहिंदो, U
चंदादो. — C 'वट्ठणे तिपिहको, P 'वट्ठ-
णतचिदो, W 'वट्ठणतणिट्ठो, N 'वट्ठणे
दिट्ठो, O 'वट्ठणणिट्ठो but ण is in
the margin corrected to णेदि; R
'वट्ठणणिट्ठो, T 'वट्ठणविअट्ठो.

29¹⁴ C परिष्कृत्य कदलीनो पहप्रवेशं. — N प्र-
वेशे. — WT नाटयति.

विदूषकः । इअं उचुङ्गा फलिहमणिवेदिआ¹⁵ । ता इध उवविसदु व-
अस्सो¹⁶ ।

राजा तथा करोति¹⁷

विदूषकः । हस्तमुदाम्य¹⁸ । भो दीसदु पुण्णिमाचन्दो¹⁹ ।

राजा । विलोक्य²⁰ । अहो दोलाहिरूढाए मह वल्लहाए वअणं पुण्णिमा-
चन्दो त्ति णिहिसदि²¹ । सम्यगवलोक्य²³ ।

विच्छाअन्तो णअरमणीमण्डलस्साणणाइं

विच्छोलन्तो गअणकुहरं कन्तिजोएहाजलेण ।

पेच्छन्तीणं हिअअणिहिअं णिहलन्तो अ दप्पं

दोलालीलासरलतरलो दीसए से मुहेन्दू ॥ ३० ॥

अवि अ¹ ।

29¹⁵ P जोगा इयमुत्तंगा, ORT omit इअं. — W अच्चुत्तमा, N उत्तुंग, OR जुगा अच्चुत्तुंग, ST तुंग, U omits. — C फलिकमणिवेदिका, P फलहं, NTU फलिअं, O फडिअं in the margin corrected to फलिहं, S *फलअ. — U *वेदो.

29¹⁶ STU omit ता. — CPWNOR इह, STU एत्थ. — CP महाराओ, NOR पिअवअस्सो.

29¹⁷ STU तथा कुरुतः.

29¹⁸ T हस्तमुद्दिश्य. — C adds वक्ति.

29¹⁹ C भो वयस्स, S भो भो, T एसो. — CN दीसदि, STU दीसइ. — CW *इंदो, PNOR *अंदो.

29²⁰ C वि° स्वगतं चिंतयति, PW वि° स्वगतं.

29²¹ CW अइ, P अज्ज, NO अए, R आए, S तोए. — CPT दोलाधि°, WNOR

दोलाहं, SU दोलाहिरूढाए कपूरमंजरीए, T मह कपूरमंजरीए. — C *इंदु, P *चंदं, W *इंद, N *अंदो. — P त्ति, N omits. — C निहिसीयदि, N णिदिस्सादि, S णिवेदोअदि, T णिहिसति, U णिहीसइ.

29²² C समस्तमवलोक्य प्रकाशं वक्ति, PNO समंतादवलोक्य. — P adds प्रकाशं.

30^a U विच्छाणंतो. — W नयणारमणीमंडलसा°, O *रमणि°, R omits णअरं—अ दप्पं.

30^b C विच्छालंतो, P वित्योलंतो, W विच्छालंतो, N पछालंतो, U विच्छेलंतो. — T *कुहलं. — P *जलेणं, N *उलेण.

30^c P पित्यतीणं, STU पेच्छंताणं. — Mss. *णिहिदं. — T णिहलं रुअदप्पं.

30^d SU दोला°. — U *सरस°. — S *तरला. — W दीसदे. — P ण स.

उच्चेहिं चामरेहिं धवलधवडाडधरिल्लावलीहिं
 घण्टाहिं विन्दुरिल्लासुरतरुणिविमाणायुसारं लहन्ती ।
 पाआरं लक्ष्मन्ती कुण्ड खवसा उणमन्ती एमन्ती
 एन्ती जन्ती अ दोला जणमणहरणं बुहुणुबुहुणेहिं ॥ ३१ ॥
 अवि अ' ।

रणन्तमणियेउरं झणझणन्तहारच्छडं
 कणक्कणिअकिङ्किणीमुहलमेहलाडधरं ।
 विलोलवलआवलीजणिअमञ्जुसिञ्जारवं
 ए कस्स मणमोहणं ससिमुहीअ हिन्दोलणं ॥ ३२ ॥

विदुपरः । भो सुत्तआरो तुमं । अहं उण विन्तिआरो भविअ वित्थरेण
 वणेमि' ।

31^a P गोपुरेहिं, W मोउरेहिं instead of चामरेहिं. — WO पुअधयलवडा, R कअधवलवडा, S 'अअपडा', T 'पटा', U 'पडा'. — C 'डबरोल्लासलीहिं, SU 'हवरिल्ले सलेहिं, T 'हंवरच्छंसेहिं.

31^b C घट्टरिल्ला, PW विदुरिल्ला, N विदुरिल्ला, ST वित्थरिल्ला, U पत्थरिल्ला. — C 'याणुहारं, P 'याणुकरं, N 'याणुआरे, OR 'याणुअं. — N वण्तेती.

31^c CPWOR कुणदि, N 'दी. — COR 'धसादुख'. — T omits खमन्ती.

31^d CP तीए दोला सलीलं (C 'ला), W जन्ती दोला सलीलं, OR रंती दोला सलीलं, ST भन्ती. — SU दोला. — P जणमण. — B 'हरणी. — C घट्टणयट्टणेहिं, P कट्टणयट्टणेहिं, W सुहुणुयट्टणेहिं, N सुहुणुयट्टणेहिं, OR कंसणुक्कंसणेहिं, S खह, T सुहुणुउट्टणेहिं, U पुह.

32^a N 'गेपुरं. — C रणन्तमणहारच्छडं, P र-

णन्तमणहारच्छडं, R झणन्त. — N 'छटं, T 'न्यटं.

32^b C झणझणिरं, P रणन्तणिरं, W कणक्कणिरं, N कणक्कणिरं, O झणझणिरं, R झकलक्कणिरं, SU झणझणिरं, T झणझणिरं. — C 'मुहलमेहडा, WO RU 'मुहरं, N 'महुरं.

32^c U विलोलमणिआवली. — O 'वणिरं, PWNOR 'जणिरं.

32^d STU ए कस्स ए मणोहरं. — OP 'मुहोह, WSTU 'मुहीह. — P हिंदो.

32^e C विदुः । राजानमाह. — STU भो धअस्स. — P 'कारो, T 'अरो. — W तुयं.

32^f P अम्ह. — CU पुण, P पुख. — P 'कारो, N वित्थरआरो, S पुत्ति, T उत्ति, U पुत्ति. — O विछारिय, PS वित्थरिअ, N वित्थरदःसं, TU omit. — P वचमि, N omits, STU वखदसं.

उवरिट्टिअथणपम्भारचम्पिअं चलणपङ्कआण जुअं ।

हक्कारइ व मअणं रणन्तमणियोउरवेण ॥ ३३ ॥

हिन्दोलणलीलाइअमुहलं रहचक्कचक्कलं रमणं ।

किलकिलइ व सहसिं मणिकञ्चीकिङ्किणिरवेण ॥ ३४ ॥

तारन्दोलणहेलासरन्तसरिअच्छलेण से हारो ।

विक्खरइ व कुसुमाउहणरवइणो कित्तिवल्लीओ ॥ ३५ ॥

संमुहपवणपणोल्लिअवरिल्लदरदाविआइँ अङ्गाइँ ।

हक्कारिजण मअणं पासम्मि णिवेसअन्ति व ॥ ३६ ॥

33^a C राजाह, W राजा. — C 'दृढिदत्थण-
भारचंपियं, P 'चंपियं, N 'त्यण्णभारंपी-
दिअं, R 'रविअं, S 'यणहारणमंतमञ्जाए,
T 'यणभाराणमंतमञ्जाए, U 'यणहारो-
णमंतमञ्जाए. — P चलणं, N चरणं,
OR 'पंकजजुअं से, STU चरणकमलजुअं.

33^b CW विदूषकः. — CPO पुक्कारइ, W पुक्का-
रय, N हक्कारइँ, R फक्कारइ, S हक्कारिइ, T
हक्कारिच्छइ, U हंकारेइ. — T विअ, U
व. — N रत्तमणि. — P 'णोउरमि-
सेणं, O 'मिसेण, R 'णिसेण, STU 'णो-
उरारव.

34^a CW राजा, N अणं च, S अणं च वअंस,
T अवणं च, U अणं च before the
verse. — C हिंदोलणलीलचलणलंपटं, P
अंहोलणलीलचलणलंपटं, WOR हिंदोलण-
लीलचलणलंपटं, N हिंदोलणलीलारंभल-
पंहं, S 'लीलाए मुहलं, U 'मुहरं. — C
चक्कवदुलं, PWOR चक्कचक्कलं, N चक्कारं,
T 'चक्कसरिंसं, U 'चक्कचलं.

34^b C विदूषकः कलकलइ, W 'किलिइ, S किलि-
किलिइ, U 'लए. — P त्य, S प. —
S सरिंसं corrected to सरिसरिंसं. —

P 'रावणं, W कंचमणि, N मणिकंच-
णकिंकिणी, O कंचोमणि, S कलकंचो,
T चलकवी.

35^a CW राजा, T भवि अ before the verse.
— NORT दोलंदोलण. — P 'त्यलेण,
W 'पसरियसरियाणिहेण, N 'सरिआळलेण,
S 'वसरंतसणच्छलेण, T 'पसरतसरळलेण,
U 'वसरंतसरळलेण. — C हारा, WOR
हारो से.

35^b CW विदूषकः. — P विक्खेरइ, W वि-
क्खरइ, N विक्किइँ, OR विक्किरइ, S
विकोरइ, TU विकरइ. — CNORT छ,
S अह, U विअ. — P कुसुमाओहं,
W कुसुमाउटं, N कुसुमाजुहं, T उ-
सु-
माउहं. — U 'वरवइणो. — P कि-
त्तियवल्लीओ, OR कित्तिवोजाइँ.

36^a C राजा. — W सम्पुपवण. — N 'प-
लल्लिअं, U 'पवणोल्लोलिअं. — C 'व-
रिल्लदरिसावियाइँ, SU 'दलदंसिआइ (U
'दाइ), T 'वरिवल्लदरदाविआइ. — SU
अंगाइ.

36^b CW विदूषकः. — C हक्कारिजय, W ह-
क्कारिउ छ, N हक्कारिण, T अक्कारिअ

ताडङ्कुजुअं गण्डेसु बहलघुसिण्णेषु घडणलीलाहिं ।

देइ व दोलन्दोलणरेहाओ गणणकोडुण ॥ ३७ ॥

णअणाइ पसइसरिसाइ अत्ति फुल्लाइ कोउहलेण ।

अप्पेन्ति व कुवलअदलसिलीमुहे पञ्चवाणस्स ॥ ३८ ॥

दोलारअविच्छेओ कहं पि मा होहिइ त्ति पडइ व ।

पुट्टीअ वेणिदराडो वम्महचम्मट्टिआअन्तो ॥ ३९ ॥

इअ एआइ विलासुज्जलाइं दोलापवञ्चचरिआइं ।

कस्स ए लिहइ व चित्ते णिउणो कन्दप्पचित्तअरो ॥ ४० ॥

उण. — STU णासेसु. — W णियेसि-
यंति, U णियेसिअंतोय.

37^a C ततो राजा, W राजा. — STU ता-
हंग. — TU *लुभनं. — T गंदसु. —
CPS घणुन. — CSTU *घुमुण्णेषु, N
*घुमुण्णलीलाहि.

37^b C विट् । दिह, NT देहं. — CNORT
व्य. — SU होला. — C *नेहाउ, T
*नेहा, U *नेहाओ. — CN गणणा*, W
गणण*, STU गअण*. — C *कुट्ठेण, PN
*कोट्ठेण, D *कोट्ठेण, B *को-ण, ST
*कोडम्मि, U *कुडम्मि.

38^a CW राजा. — PWNOR शाअणाइं. —
C पसरिखिआइं, PWNOR *साइं, N प-
साइ*, SU पसरि*, T *सरिच्छाइ. — P
omits अत्ति. — CPWNOR कुल्लाइं, T
कुला. — C कोदुद्धिन्नेण, WOR कोदु.

38^b CW विट्पकः. — CP उयंति, W अ-
यंति, N उयंतिअत्ति, STU उयन्तो. —
CPWNOR व्य, ST विअ, U पिअ. —
C कुलदन*, PW *सिलिमुहे, N *मुहं,
STU कुयलअसिलिमुहाणं अणंगस्स.

39^a CW राजा. — SU होला*. — P वि-
स्येउ, N *रसविच्छेओ. — CPN कट्ठिं,
R कहं. — ORT वि. — CPNOR
होउ, W होउद, S होदु, TU होइ. —
C अत्ति, P इत्ति, NORS इत्ति. — D
पयइह, N पदइ, T पहरइ, U पयइ.

39^b CW विट्पकः. — D पुट्ठोइ, P पिट्ठाए,
W पिट्ठिमि, N पुट्ठोअ, OR पुट्ठिमि, SU
पुट्ठोइ, T पुट्ठे वेणो. — NO मम्मह*,
R मम्मदट्ठिआअंतो, N *चम्मदट्ठि, T *च-
म्मलट्ठि, U *चम्मट्ठि.

40^a CW राजा. — N omits इअ; S इइ.
— C साइं, P सया, W ससाइ, N स-
आइं, S ससाय, TU सदाइ. — O वि-
सासो. — C *साइं, STU *लाइ. —
SU होला*. — N *पयंच, OR *पयंच*,
T *पयंच. — STU *चरिदाइ.

40^b CW विट्पकः. — STU कस्स खु य, U
कस्स या खु य. — CPN लिहइ. —
OPNSTU omit व; R व्य. — W
णिउणं — T कंदपयित्तारो.

राजा । सविषादम्¹ । कथं ओदिणा कप्पूरमञ्जरी रिता दोला रिता मञ्ज
चित्तं रिताइं दंसणसुअजणणअणाइं² ।

विदूषकः । ता विज्जुल्लेहाइदं खणदिट्ठाणाए ताए³ ।

राजा । मा एवं भण⁴ । हरिअन्दपुरी विअ दिट्ठा पण्णाअ⁵ । स्मतिनाटितकेन⁶ ।

मञ्जिटी ओट्टमुहा णवघडणसुवण्णज्जला अङ्गलट्टी

दिट्ठी बालेन्दुलेहाधवलिमजइणी कुन्तला कज्जलाहा ।

इत्थं वखाण रेहा विहरइ हरिणीचञ्चलच्छीअ एसा

कन्दप्पो जीअ दप्पी जुअजणजअणे पुणलक्खो विभाइ॥४१॥

40² CPWSU omit कथं; T कहि. — CP
ORT अवइसा, W अवयणा, N अव-
तिणा, S ओइसा अ, U ओइसा. —
After कप्पू P adds दोलाहिंतो, W
adds दोलाउ. — SU दोला. — W
रितं घ, OR रितं अ. — C मउ, O
मज्ज. — SU रिताइ. — C दंसयसयज-
णस्स नयणाइं, P दंसणुच्छुयं, WN दंस-
णुसुअं, OR दंसणसुआइं मञ्ज (O म-
ज्ज) णअणाइं (O 'इ), SU णअणाइ,
T दंसणोसुअं.

40³ P omits विदू. — ORU omit ता. —
C विज्जुल्लेहाइयं, P विज्जुलेहि छ इयं,
W विज्जुलेहा इव, N विज्जुलेहाविअ,
OR विज्जुल्लेह छ इअं. — P खणदि-
ट्ठविहा, W णट्ठा, N क्खणं दिट्ठा णट्ठा
अ, OR खणदिट्ठा तक्खणे णट्ठा, T ख-
णदिट्ठाए. — CT तीए, PWNOR omit;
SU एदीए.

40⁴ P वयस्स मा. — NORSTU एव्वं.

40⁵ P वयस्स हरिचंदउरी, W हरयंदपुव्वरि,
OR 'पुरि, SU 'उरि, T पुरइ. —

WORSTU छ. — C दिट्ठा ण पुण
णट्ठा य, SU खणदिट्ठा पण्णा अ.

40⁶ C स्मं भूयो प्याह राजा.

41^a N मंलिट्ठा. — P 'घडयं, W 'घडियं.
— SU अंगअट्ठी, T 'जट्ठी.

41^b WOR घालिंदु. — N 'ल्लेहालवलिमं.
— W 'जयणी, NSTU 'जणणी, OR
'जिणणी. — N कुन्तला, TU कुंदला. —
CPW 'लाभा.

41^c OR इच्छं. — N वखाणं. — C विहरइं,
W विहरइ. — N हरिणा. — CP
'लच्छोइ, W 'लत्थोइ, STU 'लच्छोए.
— C जोए, S तीए, U एसो.

41^d CW जोइ, P जोय, N टोह, ORTU
जाद, S जाअ. — CPNORSTU दप्पो.
— C जइजणजइणो, P जयिजणजणणो,
W जगजणं, N जणमणदलणे, OR जु-
अजणजिणणे, STU तिहुवणविजइं (T
णिहुअणं, U तिभुं). — C फुल्ललक्खो,
W वद्धलक्खु, N वद्धं, OR 'लक्खु. —
C विहादि, P विठादि, W दूयदि, N 'दि,
OR छ ठाइ, S इहाइ, U विहाइ.

विदूषकः । एदं तं मरगदपुञ्जं । इध उवविसिअ पिअवअस्सो पडिवा-
लेदु तं । संझा वि संणिहिदा वट्टदि ।

तथा कुन्तः⁴

राजा । अदिसिसिरा वि जामिणी अदिसंताविणिं गिम्हमज्झएहवेलं
अणुहरदि ।

विदूषकः । ता लच्छीसहअरो खणं चिट्ठु देवो जाव अहं सिसिरो-
वआस्सामग्गिं संपादेमि । इति नाट्येन निष्क्रम्य पुरो ऽ वलोक्य । किं उण ए-
सा विअक्खणा इदो णिअडिआ आअच्छदि ।

राजा । संणिहिदो संकेदकालो कधिदो सहीहिं । स्मत्वा मदनाकृतमभिनीय¹⁰ ।

41¹ P एवं. — SU omit तं. — CPWNO RSU मरगअं.

41² CPN ता इह, WORTU इह, S जह.
— P उपविंसिय पि प्रियवि, S उवसिअ
वअस्सो; T omits पिअ; U वअस्सो. —
N *वाडेद, S *वालेउ, U *पालेदु. — CU
omit तं.

41³ W *हिदा ज्ञेय, SU *हिदा एव. —
STU वट्टह.

41⁴ C ततो राजा तथा कुन्ते, P तथा कुन्ते
राजा, W तथा कुन्ते, N उभो तथा कु.

41⁵ CPN omit राजा; W राजा स्मरणमभि-
नीय. — C अयिसिसिर, PSU अइसि-
सिरा, W अइसिसि, NOR अइसिसिरं,
T सिसिरा. — WNOR पि. — CP
हिमार्णी, W हिमार्णि, NOR जामिणिं,
T जामणि. — C संताविणीं, P संता-
विणीमणु, WNOR संतायदाइणिं (OR
संदाव*), S अइसंतायिणी, TU अइसंदा-
विणी. — CPWNOR omit गिम्ह;
S *मज्झस. — C अणुहहामि, PWOR
अणुहवामि, N अणुभवामि, SU *हरद,
T *हर.

41⁶ C ताव — T *सहसरो — P एगड
खणं. — SU चिट्ठु. — COR देओ,
N omits. — STU omit अहं. — W
सिसिरोवपर, OR *रोपभार. — CPW
संपाडेमि.

41⁷ C परिःक्रम्य, P परिः निःक्रम्य, WOR प-
रिक्रम्य. — C विलोक्य धत्ति विदूषकः,
W विलोक्य, SU निष्क्रम्यावलोक्य, T प-
रिक्रम्यावलोक्य; PNWS add च

41⁸ CPNOR पुण. — STU omit एसा. —
STU इदो एव. — CP नियडो, N
निअल्लि, SU विदयंतो, T विअखअंति.
CW आगडदि, SU आअच्छह, T आआ-
छइदो.

41⁹ P संणिट्ठिदो वं, N *हिदो अ. — CPW
OR संकेअ, N संझाकालो अ. — CPN
कहिदो, S कहोओ, TU सहीहिं कहिदो.
— CWNOR मंतोहिं, P मंतोहि, R वं-
दोहिं, S omits; WNOR add पि. —
STU add ता संभावणीओ, after which
S adds अवि गाम तहेव्य भवे.

41¹⁰ C omits स्म; P तां स्म. — C मदना-
चद्रतमभिनीय कर्पूरमंजरीस्वरूपमाश्रित्याह

किसलअकरचलणा वि हु कुवलअणअणा मिअङ्कवअणा वि ।
अहह णवचम्पअङ्गी तह वि हु तावेइ अच्चरिअं ॥ ४२ ॥

विदूषकः । सम्पगवलोक्य^१ । अहो विअकवणा सिसिरोवआरसामग्गीसहिदा
आअदा^२ ।

ततः प्रयिगति गृहीतगिगिरोपचारसामग्यो विचवणा^३
विचवणा । परिक्रम्य^४ । अहो पिअसहीए विरहदाहज्जरो^५ ।

विदूषकः । उपसृत्य^६ । भोदि किं एदं^७ ।

विचवणा । सिसिरोवआरसामग्गी^८ ।

विदूषकः । कस्स किदे^९ ।

विचवणा । पिअसहीए किदे^{१०} ।

विदूषकः । ता मह वि अइं देहि^{११} ।

विचवणा । किं णिमित्तं^{१२} ।

विदूषकः । महाराअस्स किदे^{१३} ।

राजा, PN मदनाकृतिमभिनीय. — T
adds अवि णाम तदा इ पे.

42^a U °अर°. — Mss. °चरणा. — T omits
वि. — NT omit हु; SU अ. — N
कुवलणअणा. — C °मियंकवणा. — S च.
TU अ.

42^b STU omit अहह. — STU अहिणवचंप-
अअंगी (U अभि° S °अंगं). — T तअ. —
T omits वि. — CP य, N क्खु, STU
omit. — SU तवेइ ति, T तेवेइ ति.
— ORTU अच्चरिअं, S अच्चेरं.

42¹ C विलोक्य, P सम्पगवलोक्याय, WOR
सम्पगवलोक्य.

42² C कथं, P अयि, NOR अए, SU omit.
— NSU विअ° वि. — S °रोअआर°. —
W °सामगि°, OR omit °सामगि°. —
P °सहिदहत्था, OR °गहिदहत्था. —

CW omit आभदा; PN विअ, T अ-
भदा.

42³ C विच° गिगिरोपचारयुक्ता, PN गिगिरो-
पचारसामग्योसहिता, S गिगिरोपचारसामग्यो-
करा, TU ययोहिट्ठा. — OU add च.

42⁴ C परिक्रम्याह विचवणा, NOR omit वि-
चवणा.

42⁵ P °सही. — C मइंतो दाह°, P मइंतो
वि°, N मइंतो क्खु वि°. — ORS
°डाह°, T विरहज्जरो.

42⁶ C adds तामाह.

42⁷ P भो, W भादो, OR विअकवणे, STU
भो विअकवणे. — N किमिदं.

42^{8, 10, 13} CPWNOR कदे. — U omits 42¹⁰.

42¹¹ P मइं, W मज्झं, OR मम. — CPW
पि. — P अट्ठं, S अट्ठं. T हत्थे दिदि-

42¹² C कस्स कदे.

विचक्षणा । किं उण कारणं¹⁴ ।

विदूषकः । कप्पूरमञ्जरीए वि किं¹⁵ ।

विचक्षणा । किं ण जाणासि महाराअस्स दंसणं¹⁶ ।

विदूषकः । तुमं पि किं ण जाणासि महाराअस्स कप्पूरमञ्जरीए दंसणं¹⁷ ।

इत्युभो हसतः¹⁸

विचक्षणा । ता कहिं महाराओ¹⁹ ।

विदूषकः । तुह वअणेण मरगदपुञ्जे²⁰ ।

विचक्षणा । ता महाराएण सह मरगदपुञ्जदुवारे चिट्ठ जेण उहअदंसणे जादे सिसिरोवआरसामग्गीए जलञ्जली दिज्जदि²¹ ।

विदूषकः । तां परिष्वज्य²² । तहिं गच्छ जदो णाअच्छसि²³ । इति क्षिपति²⁴ । तां प्रति²⁵ । ता कीस दुवारुहेसे भविद्वं²⁶ ।

42¹⁴ C omits उण; PWNOR पुण. — NST कालणं. — POR add तस्स.

42¹⁵ P *जरी. — ON omit वि. — S किं कप्पू, TU किं उण कप्पू. — N adds कलणं.

42¹⁶ T तुमं कि. — W जाणसि, N जाणासि, T भणासि कप्पूरमंजरी महाराअस्स. — C दंसणं तोय, T दंसणं ति.

42¹⁷ W उ तुवं, O तुवं. — OR वि, STU omit. — C न जानासि किं, TU किं उण य. — W जाणसि, NSU जाणासि. — T महाराअ, U कप्पू महारा. — O दंसणे. — C adds कारणं.

42¹⁸ CPWN इत्युभे. — P परस्परं हं, N हसहेति हं.

42²⁰ SU तुह. — Mss. मरगअ. — O *पुंजे क्जेव. — PWOR add चिट्ठि.

42²¹ W *रायएण. — U omits सह — Mss. मरगअ. — O *दुवारदेसे, P *दुवारोहेसे, W *दुआरे, N *दुआरोदेसे, T *दुवारं. — O चिट्ठदणं, N चिट्ठ कणं. — T कं. — OPT उभअ, O उअ, SU उभ-आणं वं. — T तिलजलंजली. — P दि, STU विज्जदि.

42²² C तामातिग्योपसत्थाह, P तामुपसत्थ जि-श्रोपचारसामग्गीमादाय, WOR तामुपस-त्थ, N तामहत्थ.

42²³ CP जहिं पुण, NSTU जहिं. — CP नागळसि, W नागळदि, STU नाइआ चिट्ठ. — OR add से सिसिरोवआर-सामग्गि.

42^{24, 25} CU omit. — P विदू तां प्रति.

42²⁶ N किस. STU केण. — CP दुवारदेसे, N दुआरदेसे, S दुवारुहेसेण, T दुवारो-

विचक्षणा । देवीए आदेसेण²⁷ ।

विदूषकः । कीदिसो आदेसो²⁸ ।

विचक्षणा । तहिं देवीए बालतरुणो तिणि आरोविदा²⁹ ।

विदूषकः । के के³⁰ ।

विचक्षणा । कुरवअतिलअअसोआ³¹ ।

विदूषकः । ता किं तेहिं³² ।

विचक्षणा । भणिदा सा देवीए जधा³³ ।

कुरवअतिलअअसोआ आलिङ्गणदंसणग्गचलणहआ ।

विअसन्ति कामिणीणं ता ताणं देहि दोहलअं ॥ ४३ ॥

एणिहं तं संपादइस्सदि¹ ।

विदूषकः । ता मरगदपुञ्जादो पिअवअस्सं आणिअ तमालविडवन्त-

हेसेण, U दुवारदेसेण. — CP भोदव्वं, N होव्वं, SU omit.

42²⁷ N omits. — OR add कपूरमंजरी आ-
गमिस्सदि (R आभस्सदि).

42²⁸ N omits. — CPW किं तीए, OR किं
ति तीए, SU कीरिसो, T किरिसो.

42²⁹ N omits तहिं. — C बाणतरु, PSU
तरु, W बालतरु, N बालतरुआ, T
बालतरुवो, U बाल. — C तिणि, N
तीणीओ, U तिणी. — T आरोचिदा, U
पिदा.

42³⁰ NOR को को, ST ते के, U दे के.

42³¹ N omits. — P कुरवय, W कुर. —
C लयआसोया, STU लआसोआ.

42³² N omits. — T ता किं. — S देहिं,
T ते.

42³³ NO omit. — P भणिया. — T देवीए
कपूरमंजरी. — WR omit जधा; SU
जह, T जहा.

43^a N विचक्षणा before the verse. — O
omits 43. — CPW कुर. — C ल-
यआसोया, R तिलअसोआ, STU तिल-
आसोआ. — N लिंगणदंसणचलणह-
णसहा, RT दंसणचलण. — STU
हदा.

43^b C वियासंति. — CWN सुंदरीणं. —
W omits ता. — C दोहयल्लयं. — 43
is not reckoned as verse in C.

43¹ P Sanskrit only. — O omits एणिहं.
— C सा तं, T omits तं. — CPW
OR संपाद, S संपादइस्सदि. — N
adds ति.

रिदं ठाविअ एदं पच्चक्खं करिस्सं^१ । तथा नाटयति^२ । राजानं प्रति^३ । भो भो
उट्ठिअ पेक्ख णिअहिअअसमुहचन्दलेहं^४ । ज्ञा^५

राजा तथा करोति^६

ततः प्रविशति विशेषभूषिता कर्पूरमञ्जरी^७

कर्पूरमञ्जरी । कहिं उण विअक्खणा^८ ।

विचक्षणा । तामनुसृत्य^९ । सहि करीअदु देवीए समादिट्ठं^{१०} ।

राजा । वअस्स किं उण तं^{११} ।

विदूषकः । तमालविडवन्नरिदो जाण^{१२} ।

विचक्षणा । एसो कुरवअतरु^{१३} ।

कर्पूरमञ्जरी तमालिह्वति^{१४}

43^१ CPWNORSU मरणम्. — S 'पुंजाहि-
दो, T 'पुंजिभाहिदो, U 'पुंजाहिदो. —
C 'ययस्सो. — N जाणोअ. — O 'वि-
द्यन्तरदिट्ठं, P 'यन्तरदिट्ठो, N 'यिलयन्त-
रिदं, ORU 'यन्तरिअं, S 'विद्वपतरिअ-
ट्ठिअं, T 'यन्तरिदिअं. — CPWNO
ठविअ, R यविअ, STU करिअ. — W
omits एदं. — P पच्चक्खं च, STU
'क्खो. — COR करइस्सं, W करइस्सं,
S कारइस्सं, U काइस्सं.

43^२ C विदू तथा. — CPW नाटयित्वा.

43^३ C राजानमाह.

43^४ CO भो once only, STU omit. —
STU उट्ठेहि २. — WOR सपेक्ख, S
टक्खणीआ, U टक्ख. — P 'चंदलिहिअं,
S हिअअसमुहचंदलेहा.

43^५ C ततो विग्रति. — ST सविशेष. —
POR भूषितागो, W भूषागो.

43^६ C कर्पू प्राह. — T कहं. — CWN पुण,
P पि पुण.

43^७ C तामनुसृत्याह, PWOR तामनुसृत्य.

43^{१०} C omits सहि. — CPOR कोरदु, WS
कोरउ, T किरइ, U किरउ. — O छ
दे, P तं छ देविअ, WS देवी, OR
देइअ. — C समादिट्ठि.

43^{११} C राजा विदू माह. — CPWN पुण.
— T किं उण त यअस्स.

43^{१२} N ततमाल. — C 'तरितो, OT 'तरि-
ओ, R 'तरो, S 'तरिदिओ; W adds
भविअ, S adds णिल्लक्को, T adds
भवीअ णिल्लक्को भविअ, U adds णिल्ल-
क्को. — N जाणंनु, SU जाणाहि, T
जाणेहि. — OR add राजा तथा क-
रोति.

43^{१३} C यिअ तामाह । सहि एसो, P एस सो,
WNORS एस, U omits; T एसो after
कु. — P कुवयय.

राजा ।

एव कुरव अवच्छो कुम्भयोरत्थणीए
रहसविरइएणं णिम्भरालिङ्गणेणं ।

तह कुसुमसमिद्धिं लम्भिओ सुन्दरीए

जह भसलकुलाणं एत्थ जत्ता समत्ता ॥ ४४ ॥

विदूषकः । भो पेक्ख पेक्ख महेन्दजालं^१ । जेण^२ ।

बालो वि कुरवअतरू तरुणीअ गाढमुवगूढो ।

सहस त्ति कुसुमणिअरं मअणसरे विअ समुगिरइ ॥ ४५ ॥

राजा । ईदिसो ज्जेव दोहलस्स पहावो^१ ।

विचक्षणा । अअं तिलअद्दुमो^२ ।

कर्पूरमञ्जरी चिरं तिर्यगवलोकयति^३

44^a CPWNOR विचक्षणा. — C °वत्थो, P °कुरुवयवच्छो, WNOR °बक्खो, STU °लट्ठो,

44^b SU रभस°. — CPW °देणं, N °देण. — NSU °लिंगणेण, T °लिंगण.

44^c W कुसुम°. — PST °समिद्धं, O °स-
मिद्धं. — CPWNOR लंभिदो, ST लं-
भिआ.

44^d C भमण°, U सहल°. — N °कुलुणं. —
COR तत्थ, N तत्र. — S जाता, U
जत्था. — N पउत्ता, O पढत्ता, R omits;
ST समत्था.

44^e P भो भो पेक्ख पेक्ख, W भो भो पिक्ख,
N भो पेक्ख २, OR पेक्ख भो. STU भो
वअस्स पेक्ख २. — CNOR महिंद°,
S इदं वम्महंमहिंद°, TU इदं (T एद)
वम्महेंद°.

45^a P कुरुवयं°, RT कुरवतरू. — Mss. तरू-

णीए (W तरीए). — WN गाढमव°, S
°ऊढो, T °उढो.

45^b N झत्ति, STU सहसा. — NSTU omit
त्ति. — C पंफुल्लिदो, P पुफुल्लिदो, N
पफुल्लिदो, S फुल्लिओ, TU पुफुल्लिओ
instead of कुसुम°—समुगिरइ. — OR
फुल्लणिअरं मअणसरे.

45^c CN इदिसो, S एआरिसो, TU ईरिसो. —
P य्येव, O ज्जेव, R ज्जेव्व, SU एव्व,
T जव्व. — POR दोहलअस्स, N दोह-
अलअस्स. — CP प्पहावो, OR प्प-
हाओ.

45^d C सहि एसो, PN अह एस, OR अह
एसो.

45^e C ततः कर्पू° तर्जयति चिरमवलोकयति च
तं, P कर्पू° चित्तं तर्जयति अवलोकयति
च, W omits चिरं; OR चिरं तर्जयति
आलोकयति च, SU चिरं तर्कयन्त्यवलो-
कयति.

राजा ।

निकवाणं तरलाणं कज्जलकलासंवट्टिआणं पि से
 पासे पञ्चसरं सिलीमुहधरं णिच्चं कुणन्ताणं अ ।
 येत्ताणं तिलअहुमे णिवडिआ धाडी मअच्छीअ जं
 तं सो मञ्जरिपुञ्जदन्नुरसिरो रोमञ्चिओ वट्टिओ ॥ ४६ ॥
 विचवणा । एसो वि असोअसाही^१ ।

कर्पूरमञ्जरी चरणताडनं नाटयति^२

राजा ।

असोअतरुताडणं रणिअणेउरेणं हिणा
 कअं च मअलञ्छणच्छविमुहीअ हेलुल्लसं ।
 सिहासु सअलासु वि त्थवअमराडणाडधरं
 ठिअं च गअणङ्गणे जणणिरिक्खणिज्जं खणं ॥ ४७ ॥

40^a O omits राजा. — Mas. तरलाण. — O

संयट्टिदाणं, P संसग्गिदाणं, WNOR

संयग्गिदाणं, S संयट्टिदाणं, TU संय-

ट्टिदाणं. — ST वि, N ज.

40^b N सुं, T रसं. — P मुहधो. — O

भिच्चं. — Mas. ताण. — OR य, T चं.

40^c PO हुमे. — CWNOR णिवडिदा, P

णिवणिदा, SU णिवडिआ. — N घाडो,

STU घाली. — CPW मयळीए, N

मअळीय, OR मिअ, STU मिअ-

च्छीए.

40^d C वंतुररसो, N वंतुर. — OPWNOR

रोमंविदो. — CPO छ वट्टिदो, W वट्टि-

दि, N वट्टिदि, STU वट्टुद.

46¹ C विच तां पुनराह । सदि एसो, W एसे,

N एस, S एसे पंचसरं । एसो. — ONSTU

omit वि. — O भसोयतर, U पा-

भयो.

46¹ O करताडनं, WOR चरणेन ताडयति.47^a OWNOR विचवणा. — ON रणित,

PWORSU रणिव. — P नेणंणिणा,

NSTU णेउरेणंणिणा.

47^b OWNOR कदं, PSTU कितं. — RS

TU मिअ. — OWOR मुहोद, P

STU मुहोए, N कतिमुहोय. — S

सोतुल्लं, U सोतुल्लं.

47^c ST सअलासु व. — O कयियमंढलादंयरं,

W कयय, N कडिअ, SU त्थवअ, T

यवक.

47^d OPNOSU ठिदं, W दिदं, R टिकजं, T

ठिदं. — C गणयंणं, NOR गअणंणं,

STU सअलंणं. — C णिरिस्सणिज्जं,

W णिरिक्ख, N निरिक्खंणंतकणंणंतकणं,

P खणे, STU यणा.

विदूषकः । भो वअस्स जं सअं ए किदं दोहलदाणं देवीए जाणासि किं एत्थ कारणं¹ ।

राजा । एं तुमं जाणासि¹ ।

विदूषकः । भणामि जइ देवो ए कुप्पदि² ।

राजा । को एत्थ रोसावसरो³ । भण उम्मुहिदजीहो⁴ ।

विदूषकः ।

इह जइ वि कामिणीणं सुन्दरं धरइ अवअवाणं सिरी ।

अहिदेवअ व विलसइ तह वि हु तारुणए लच्छी ॥ ४८ ॥

राजा । मुणियो दे अहिप्पाओ¹ । किं उण किं पि भणामो² ।

बालाउ होन्ति कोऊहलेण एमेअ चवलचिन्ताओ ।

दरलसिअयणीसु पुणो णिवसइ मअरइअरहस्सं ॥ ४९ ॥

47¹ W वस्स. — C सयं जं तं संपदं, P जं ए संपदं सयं, OR सभं जं ए संपदं. — CPWNO कदं, R कअं. — P दोहलं, NOR दोहलभं, U दोहलं दाणिं. — P देवी, N एवीए. — COR जाणासि एत्थ किं कारणं, P एत्थ जाणासि किं कारणं, W एत्थ जाण किं कारणं, N एत्थ किं कालणं जाणेसि, SU जाणासि किं एत्थ कालणं (S कालत्ति), T किं एत्थ जाणासि कालणं.

47² CWNOR omit यं, P न. — CW तुवं, N गुअं, OR तुअं, T तुमं य, U तुमं यं. — CWNOR जाण.

47³ U भणाइ. — WNU जदि, R जद. — C कुप्पति, STU कुप्पइ.

47⁴ ORT एत्थ को. — C रोसावरो, W *सरो, SU कोसावसरो.

47⁵ ST तं भण, U ता भण. — CP उम्मुहिदा जीहा, W उम्मुहिदा*, N उम्मुहिदा, STU उम्मुहिअ जीहं.

48^a S omits विदूषकः. — R इह जद, T जह जपि. — N कामिणं, T कामिणीयं. — CPWU *वाण, ORST भवजभाण.

48^b W *देवइ, SU *देवदे, T देवते. — S ल. — CPR विभसइ, WN णिवसइ, O णिवसइ. — T omits हु; SU भ. — OPW तारुणयं तीइ.

48¹ C जाणियो, PNORT मुणियो, S मुखि-ओ. — P omits दे. — CPWST भभि.

48² CPWN पुण, S किं हु किं वि, T उण य किं वि. — N omits पि. — COR भणामि.

49^a S होंति एवमेअ, T होंति मेव, U होंति एमेअ. — N कोऊहलेण, SU कोऊहल्लेण. — C एयमेय, W एमेव, N अमेअ, O एमअ, R घमअ, STU see above. — W चलणचिन्ताउ, STU तरल.

49^b C दरिहसिय*, P दरिहसिय*, W दरल्लसियठणीउ, N दरमीमीअत्यणीयं, O दर-

विदूषकः । तरुणो वि ख्वरेहारहस्सेण फुल्लन्ति' । ए उण रदिरहस्सं
जाणन्ति' ।

नेपथ्ये³

वेतालिकः । सुहसंझा भोदु देवस्स' ।

लोआणं लोअणेहिं सह कमलवणं अञ्जणिहं कुणन्तो
मुच्चन्तो तिब्बभावं सह अ सरहसं माणिणीमाणसेहिं ।

मञ्जिट्ठारत्तसुत्तच्छविकिरणचओ चक्कवाएक्कमित्तो
जाओ अत्थाचलत्थो उवह दिणमणी पिक्कणारिक्कपिङ्गो ॥ ५० ॥

राजा । संणिहिदो संझासमओ वट्टदि' ।

विदूषकः । संकेदकालो कधिदो सहीहिं' ।

उल्लसिभत्थणोसु, R दार उण रहरहस्सं
जानंति ल्लसिभत्थणोसु, STU दणनिभ'.
— W पुण. — C विपयह, W धरति,
S विभट्टह. — O 'पुज', N मभलद्वभ',
R मभरज्जर'. — S 'विहस्स'.

49¹ U omits. — C विदू' वति, S omits
विदू'. — W ताण्णो, R तरुभो, T
तण्णा. — C omits वि. — OR क-
भरेहारसेण, S 'रहस्से, T 'रेहरहस्से. —
OR विभसंति.

49² U omits. — C पुणो. — OWORS
रह', P रह', T रवि'. — Instead of
49^{1, 2} N has only त्यस जाणंति.

49³ C वेता' प्राह. — O 'संज्जा, P 'संजा,
OR सुहा', S सुहाभ संझा, T सुहं सन्झा,
U सुसंझा. — S omits भोदु; T देव,
U होदु. — N देवस्स.

50¹ O लोचणेहिं, O 'हि. — N 'वणे. —
STU अञ्जणिहं. — OR करेतो.

50¹ W मुच्चन्तो. — OR तिक्कभावं. — P
मुह, W सट्ठि, N सुर. — P सहरहं,
W सहरिहं, SU सरभसं. — P कामि-
णी', R मणिणी'.

50² N 'सुत्तह' — O 'वभो, S 'चवो.
— WORSTU 'वाभङ्ग'. — STU
'मित्तं.

50³ Mas. जादो. — C अत्थावलंबो, P 'त्थो,
SU अत्थाभल', T हत्थावल'. — P
उमह, U वट्टदि. — OPWNSTU पङ्क'.
— NSU 'णारंग', OR 'णारंभ'.

50⁴ C राजाह, P omits राजा; N राजा भो
वभस्स. — U संणिहिदा संज्जा. — SU
वट्टह.

50⁵ CWOR संकेभ', N संझाकालो. — CN
SU कहिदो, P कहिदो दो, T ते कहि-
दो; 'SU add जे. — OP मंतोहिं, W
NOR बंतीहिं. — PW add वि, SU
add ता कं विभ, T adds ता.

कर्पूरमञ्जरी । सहि विअक्खणे गमिस्सं दाव' । विआलो संवुत्तो' ।
विचक्षणा । एवं करीअदु' ।

इति परिक्रम्य निष्क्रान्ताः सूर्ये' ।
द्वितीयं जवनिकान्तरम्' ।

50 ³ C कर्पूरं यत्ति. — T भण्णमिस्सामि.	50 ⁵ O विचक्षणा प्राह । सहि गयं, SU गयं.
50 ⁴ N विकलो, R विआले. S पओसआलो,	— CPWO कोरदु, R कोर.
T पदोसकालो, U पओसकालो. — WU	50 ⁶ T omits परिक्रम्य.
संपत्तो, T पत्तो. — N adds चट्ठि.	50 ⁷ PWSTU यवनिकान्तरं.

सतः प्रविशति राजा विदूषकश्च¹

राजा । तामनुसंधाय² ।

दूरे किज्जउ चम्पअस्स कलिआ कज्जं हलिहीअ किं
ओल्लोलाइ वि कच्चणेण गणणा का णाम जच्चेण वि ।
लावणस्स णवुग्गएन्दुमहुरच्छाअस्स तिस्सा पुरो
पच्चग्गेहि वि केसरस्स कुसुमुक्केरेहि किं कारणं ॥ १ ॥

अवि अ¹ ।

मरगअमणिगुत्था हारल्लिट्ठि व-तारा
भमरकवलिअन्ता मालईमालिअ व ।
रहसवलिअकणं तीअ दिट्ठी वरिट्ठा
सवणपहणिविट्ठा माणसं मे पविट्ठा ॥ २ ॥

1^a PWNOR किज्जदु, S किच्चद, T किज्ज
पभस्स, U किज्जद. — PW दलिहीइ,
N हरिहाइ, OR दलिहाभ, S 'होए,
T दलंहीय, U दलंतोए.

1^b P भल्लोल्लाअ, N उल्ललेण, OR उल्लतेण,
STU 'ल्लेण भ. — W गणणा य का.
— O जल्लेण. — N किं.

1^c N भलाभण्यः, U लाभस्स. — P णवु-
मादेंदु, W णाउमादिंदुमहुयकायस्सं, N
णवोमादेंदु, OR णवोदिदेंदु, SU समु-
मादिंदुकिरण, T समुतादेंदुकिरणकाभस.
— W तिस्स.

1^d PORT 'हि, W पच्चग्गेहि, N पच्चंगेहि. —

T धेकसरस्स, U केदभस्स. — P कुसुमुक्क-
रेहि, WR 'हि, N 'मक्कुरेहि, OU 'मक्कुरेहि,
T कुसुमेक्केरिहि. — N कालणं, S कज्जद,
TU कारिसं.

2^a POR 'मणिपुंजा, WN 'गुच्छा, T 'गुटा. —
NSU 'लट्ठी. — SU व.

2^b STU भसल. — R 'कवल्लिअंतः, S 'क-
वल्लिअन्ता. — T मालदी. — P 'मालिपय,
N 'मलई, T 'मलिह.

2^c SU रमस. — N 'धलोअ. — PWNOR
'कंठो. — PW तीइ, NSU तोए, T
तीआ.

2^d PWN पडट्ठा.

विदूषकः । भो वअस्स किं तुमं भज्जाजिदो विअ किं पि किं पि कुरु-
कुराअन्तो चिट्ठसि¹ ।

राजा । वअस्स सिविणअं दिट्ठं अणुसंधेमि² ।

विदूषकः । ता कधेदु पिअवअस्सो³ ।

राजा ।

जाणे पङ्कुरुहाणणा सिविणए मं केलिसेज्जागअं
कन्दोटेण तडत्ति ताडिउमणा हत्थन्तरे संठिआ ।

ता कोडेण मए वि झत्ति धरिआ ढिल्ले वरिल्लञ्चले

तं मोत्तूण गअं च तीअ सहसा णट्ठा खु णिहा अ मे ॥ ३ ॥

विदूषकः । स्वगतम⁴ । भोदु एवं दाव⁵ । प्रकाशम⁶ । भो वअस्स अज्ज मए
वि सिविणअं दिट्ठं¹ ।

राजा । सप्रत्याशम⁶ । ता कधीअदु कीदिसं तं सिविणअं⁶ ।

2¹ P पियवयस्स. — STU अज्ज किं. — P तु, W तुवं, N तुमं पि, OR तुभं. — N भज्जाए जिदो, SU भज्जिदो, T भं-जिदो; PO add यद्, W पिद्, R पद्. — P व, WOR छ्व. — POR किं पि once only, S किं वि once only, TU omit. — PN कुरुकुरुअन्तो, STU घुरुघुराअन्तो.

2² N भो वअस्स omits सिविणअं—पङ्कुरुहा-
णणा 3^a. — W पियं सिविणयं, R सि-
विणअं, STU सिविणए. — P माण-
समाणुसंधेहि, W तमनुसंधामि, STU मा-
णुसिं अणु.

2³ W inserts कीदिसं तं before ता, S
omits ता. — P कधिदु, R कधे, STU
कधेदु.

3^a W सुविणये. — NT °सज्जा°. — PW
NOR °गदं.

3^b NU कन्दोटेण. — PORT तडत्ति, N झ-
टित्त. — Mas. ताडिदु. — N इत्थं-
तरे. — Mas. संठिदा.

3^c P कोडेण, N केवेण, O कोडेण, R केडेण,
T कोडेण मये. — PNOR धरिदा, W
गहिदा. — PWNOR ढिल्लं. — OR
वरिल्लंचलं, N वरिल्लंचते.

3^d W मत्तूण. — P गदा इ, WOR गदं. —
P तिय, W तोइ, NSTU तोए. — P
WNOR णट्ठा अ. — W वि मे, O एमो.

3² STU होदु. — ORSTU एव्वं.

3⁴ T omits वअस्स. — WSU omit वि. —
P सिवयणं, W सुविणयं, N सिविणअं,
OR सिविणं.

3⁵ P सप्रत्यासचं साभिलाखं, W सप्रकाशं, STU
सोत्प्रासं.

3⁶ PWNOR कहिज्जदु, SU कहिज्जउ, T
कहिज्जइ. — ORSU कीरिसं, T कि-

विदूषकः । अज्ज जाणे सिविणए मुरसरिदासोत्ते सुत्तो म्हि' ।

राजा । तदो तदो' ।

विदूषकः । ता हरसिरोवरि दिखलीलावआए गङ्गाए पक्खालिदो म्हि तोएण' ।

राजा । तदो तदो^{१०} ।

विदूषकः । तदो सरअसमअवरिसिणा जलहरेण जधिच्छं पीदो म्हि^{११} ।

राजा । अच्छरिअं अच्छरिअं^{१२} । तदो तदो^{१३} ।

विदूषकः । तदो चित्ताणक्वत्तगदे भअवदि मत्तएदे तच्चवखीसंगदसमु-
हन्तेण गदो सो महामेहो^{१४} । जाणे अहं पि तस्स गब्भट्ठिदो
गच्छामि^{१५} ।

राजा । तदो तदो^{१६} ।

रितं. — N omits तं. — W सुविणयं, NR *रिअं, ST omit.

37 STU omit जाणे. — W सिवणए; R adds छ. — P *सरिसोत्तो, WOR *सरित्तोत्ते, NSTU *सरिआ. — STU पमुत्त.

38 NOR omit; PWS omit तदो तदो.

39 PWNORS omit विदूषकः. — STU omit ता. — P हरि, N हरसिरस्सो-
वरि. — P *लोलाचलणाय, N *लोलाए
आपणाय omits गङ्गाए; O *लोलावेआए,
H *पआए, TU *लोलावआराए. — W
तोएण पक्खालिदो सि, S *लिओ सि
corrected to म्हि. — STU omit तोएण.

310 P omits राजा. — R तदो once only.

311 P सरद. — W *वरसिणा. — P जहि-
त्थिं, WNOR जहिच्छं, SU जहच्छं, T
जहेत्थं.

312 NR अच्छरिअं once only, H अच्छेरं once
only, U *रिअं २.

313 N तदो once only, ORSU omit.

314 P तदा चित्तन* भयवं, W भगवं, N भअव-
दि, OR *वर, S omits; U भगवर. —
W मच्छंडे, S चंडमूए. — P तंयणीसंग-
मेसंगतसमुहंतेण, W तंयवखिणदोसंगमेव-
मुहं, N तंयवखिणदोसंगमुहं, O तन्मय-
णिणदोसंगसमुहं, R मयवणिणदोसंगमस-
मुहं, SU तंयपखि, T तंयपयासंगदस्स-
समुहंतेण गवो. — ORT omit सो.

315 NSTU वि. — NOR omit तस्स. — P
*ट्ठिदो ज्जेव, W *ठिदो, N मेहगळ, OR
तगाब्भट्ठिदो, SU *गभो, T *त्थिदो. —
N अछामि, T पेच्छामि. — STU add
ति.

316 RS तदो once only.

विदूषकः । तदो तहिं सो थूलजलबिन्दूहिं वरिसिदुं पउत्तो¹⁷ । अहं च
रदणाअरसुत्तीहिं मुत्ताणामहेआहिं जलाहिंतो समुप्पडिअ पीदो म्हि
ताणं च दसमासप्पमाणं मुत्ताहलं भविअ गब्भे संठिदो¹⁸ ।

राजा । तदो तदो¹⁹ ।

विदूषकः ।

तओ चउस्सट्ठिसु सुत्तिसु ट्ठिओ घणमुबिन्दू जिअवंसरोअणो
सुवत्तुलं णित्तलमच्छमुज्जलं कमेण पत्तो एवमोत्तिअत्तणं ॥ ४ ॥
तदोसोअहंअत्ताणअं ताणं सुत्तीणं गब्भगदं मुत्ताहलत्तणेण मखेमि¹ ।

राजा । तदो तदो² ।

3¹⁷ OR सो तहिं, STU omit तहिं. — N
त्थूलबिन्दूहिं, SU थविर°, T धोर°. —
P वरिसि. — P पइट्ठो, WSU पअट्ठो, T
पउटो.

3¹⁸ T अहं भ. — Mss. रअणाअर°. — O
‘सुत्तिहिं. — P मुत्ताहलनामधेयाहिं, W
मुत्तासुत्तिणामधेयाहिं, N मोत्ताणामधेआहिं.
— Instead of जलाहिंतो W तो, N
संपुढं, S जलधाराहिं, TU जलधराहिं. —
P समुप्पोडिय, W समुप्फडिय, N समु-
ग्घाडिअ, OR समुप्फुरिअ, S संपडिओ,
T समुपाडिदो, U संपाडिदो. — PWOR
add जलबिन्दूहिं (P °बिंदू) समं. — P
जहित्थं पीदो, N जहिक्कं पीदो, T omits
पीदो. — PWOR omit म्हि. — N
ताणं पि, STU ताणं च अहं. — T
दसमाप्पमाण, WOR °प्पमाणो, N छ-
मास°, T दहमास°. — P मोत्ताहले,
WOR °हलो, N मोत्ताहलं, S °भलं, T
°फलं. — OR हुविअ. — P संठिदो,
SU सुसंठिओ, T सुसंठिदो.

3¹⁹ R तदो once only.

4^a Mss. तदो. — WNOR चउस°. — P
सुत्तिंसंठिदो, WNT ट्ठिदो, OR ठिदो. —
P यणंमुविंदू हियंभुरोइरो, WOR °विंदू
जिदवंसरोअणो, N °विंदुइस्सअवंधरोअणो,
S °विंदुज्जिदपंसुरोअणं, TU °विंदुज्जिअ-
(T °द°)कंचुअंचिदो.

4^b PS सुवट्ठुलं, T सुवदुलं, U सुवत्थुलं. —
P °मज्झमज्जलं, W णित्तल°, OR णि-
त्तल°, S णित्तलमज्झमु°, T णिट्ठुलं णिट्ठु-
लमज्झमज्जलं, U णित्तलमज्झमु°. — OR
घरमुत्ति°.

4¹ P inserts राजा । तदो तदो । विदूषकः
before तदो. — STU तदो सुत्तीणं ग-
ब्भगदं अत्ताणं मुत्ताहलत्तणेण (T मुत्ताफ°)
मखामि (U मुणामि). — OR omit
तदो. — PWNOR हं. — PW अत्ताणं,
N omits. — OR omit ताणं. —
PW omit सुत्तीणं. — P गदं omits
गब्भ; OR °गअं. — P मोत्ता° परिणदं,
W मुत्ताफल°, N भोत्ताहल°. — P मखामि,
N भणामि.

4² RU तदो once only.

विदूषकः । तदो परिणदिकाले समुद्वादो कड्डिदाओ ताओ सुत्तीओ फाडिदाओ अ' । अहं चदुस्सट्ठिमुत्ताहलाणं मज्झट्ठिदो' । किण्णिदो अ एक्केण सेट्ठिणा सुवणलकवं दइअ' ।

राजा । अहो विचिन्तदा सिविणअस्स' । तदो तदो' ।

विदूषकः । तदो तेण आणिअ वेअडिअं विद्धाविदा मोत्तिआ' । मम वि ईसीस वेअणा समुप्पणा' ।

राजा । तदो तदो' ।

विदूषकः ।

तेणं च मुत्ताहलमण्डलेणं एक्केक्काए दसमासिएणं ।

एक्कावली लट्ठिकमेण गुत्था सा संठिआ कोडिसुवणमुत्ता ॥ ५ ॥

4¹ N omits विदूषकः. — PSU omit तदो;

N तदो अ. — OR 'काले अ. — PW

समुद्वाद, N समुद्वादिन्तो. — OR omit

कड्डि'. — P omits ताओ; W सुत्तो

ताउ, P सुत्तीए, N सुत्तिआ. — P फो-

डिदाउ, N फालिदाओ, O दारिदा, R

दारिदाओ, S ताडिताणओ, T पोडिदा-

ओ, U ताडिताओ. — WOR omit अ.

4² STU तदो अहं. — P चयउसट्ठि', W

चदुस', N चउदठि', OR चउसट्ठि', SU

चउस्सट्ठि', T चउरसट्ठि'. — PWOR

'मुत्ताहलत्तणं, N 'मोत्ताहलत्ताणं, T 'फ-

लाणं, U 'मोत्ताहलाणं. — PWNOR

गदो ठिदो, S मज्झट्ठिओ, T मज्झकिदो

टिदो. — U adds किदो अ.

4³ PS कोदो, W कोहो, N कीरीदो, TU see

below. — W हं, T तदो instead of

अ; U omits. — P एक्केण, STU सा-

केअणिलएण एक्केण. — P सुवणय'. —

W देय, N देऊण, S दाऊण, T दयिअ.

— O adds अहं, TU add कोदो म्दि

4⁷ R तदो once only.

4⁸ W omits in the text. — OR तेण अ,

TU देण आणीअ. — P वेगडियं, N

वेधणआरं, OR वेधआरएणिं, SU वेभ-

हिएणिं, T वेभकारीणिं. — P विधावि-

दा ते, N वेधिआ ते, OR वेधाविआहं,

STU विद्धाविआ ता. — P मोत्तिदा,

OR मोत्तिआहं (O 'ह).

4⁹ W omits in the text. — PN ममावि,

STU मह वि तहिं धेलम्मि (U 'लाय).

— Mss. ईलोवि; S adds अ. — TU

सोसवेअया. — P संपत्ता, OR संपखा.

4¹⁰ W omits; R तदो once only.

5¹ ORT विदु' तदो, SU omit वि'. — PW

तेणं च, N तेणावि, O तेणेअ, R तेण अ,

STU तेणे ध्व. — PNU मोत्ता. — TU

'फल'. — WNT 'मंडणेण (W 'णं),

SU 'लेण. — P एक्केक्कियाए, WNORU

'दाए, NU एक्क', T एक्कदाए. — WNT

'सिएण, ORU 'मासएण, S 'मासिदाए.

5² PW का'. — N मांठिक्कमेण, OR गंठि-

राजा । तदो तदो¹ ।

विदूषकः । तदो तं करिडआए कदुअ साअरदत्तो गदो पञ्चालाहि-
वस्स सिरिवज्जाउहस्स एअरं कणउज्जं णाम² । तहिं सा विक्कि-
णिदा कोडीए सुवणस्स³ ।

राजा । तदो तदो⁴ ।

विदूषकः । तदो अ⁵ ।

ददूण थोरत्थणतुङ्गिमाणं एक्कावलीए तह चङ्गिमाणं ।

सा तेण दिणा दइआइ कण्ठे रज्जन्ति छेआ समसंगमम्मि ॥ ६ ॥

अवि अ¹ ।

एहधवलिअजोएहाणिभरे रत्तिमज्झे

कुसुमसरपहारुत्ताससंमीलिआणं ।

कमेण. — W गुछा, NR उत्था, T गुठा.
— N omits सा; SU जा, T या. —
PWNORST संठिदा. — S कोडिसु-
अस्स^०.

5¹ S omits; R तदो once only.

5² S omits विदू^०. — ORU omit तदो. —
PNO omit तं. — P तरंडियागदं, STU
करंडए. — P कडुय, N कउअ, T क-
रिअ. — POR सागर^०, N सा^० णाम
वणिज्जो puts गदो after णाम; S ग-
ओ, T गवो. — STU वीर(T सिरिवीर)-
विज्जाहरमल्लदेवस्स. — O णअणं. —
T कसकुंजं.

5³ P तदो तेण तहिं च सा, W तदो सा, N
तहिं च सा, OR तेण तहिं सा. —

WNR विक्किणिदा, STU विक्किदा को-
डिसुवणमुल्लेण (S °मूलेण), N सुवण-
अस्स.

5⁴ RU तदो once only.

5⁵ P तदा, ST omit तदो अ.

6^a W तदूण. — P धोरत्थण^०.

6^b U देण. — N दइआअ, SU दइआए, T
दइएअ. — P रज्जन्ति, S रेज्जन्ति.

7^a P °बहुलिद^०, WOR °वहलिद^०, S धवलि-
अ^०, T धवलिअणवजोएहा^०, U धवलि-
अणह^०. — O °मज्जे, R °मजे.

7^b W कुसुमसरहपतास^०, N °प्यहारुत्तात^०. —
P °संमीलिदाणं, WNOR °संमीलि-
दाणं.

णिहुवणपरिस्मे णिअरुत्तुङ्गपीण-

त्थणकलसणिवेसा पीडिओ हं विवुद्धो ॥ ७ ॥

राजा । किञ्चिद्विद्वस्य विचिन्त्य¹ ।

सिविणअमिणं ए सच्चं तं पाणसमासमाअमं मुणसि ।

पडिसिविणएण तस्स वि णिवारणं तुह अहिप्पाओ ॥ ८ ॥

विद्वपकः । भट्टो ठक्कुरो छुहाकिलन्तो बम्हणो अविणीदहिअआ बाल-
राजा विरहिदो अ माणुसो मणोरधमोदएहिं अत्ताणअं विडम्बेदि^२ ।
अवि अ वअस्स पुच्छामि कस्स उण एसो पहावो^३ ।

राजा । पेम्मस्स^४ ।

विद्वपकः । भो देवीगदे पणअप्परुद्धे वि पेम्मे किं णु कप्पूरमञ्जरिं स-

7^c P णिहुवणि णिअरुत्तुंग, T णिअरुत्तुंग.

7^d N 'त्थणत्थलणि', STU 'त्थणअलस'. —
PWNBST पीडिदो, O पीडिदो.

7^f S स्मत्वा, T किञ्चित्स्मोत्वा, U किञ्चित्
स्मितं विधाय. — PNOR add च.

8^a W सविण. — P 'मिणमसच्चं, WOR
'मेणमसच्चं, N 'मिसेण सच्चं, STU 'मि-
मं. — PWNOR तं विट्ठं मेणुसंधिमाण-
स्स (W मेणुसंधिमाणस्स, N ममाणुसरत्त-
स्स). — U पाणसमाअमं.

8^b P 'सिविण एयस्स, N सदस्स. — P omits
वि; OR अ. — P वारणं, N गित्था-
रणे. — S ते, TU दे. — WST अभि.
— W adds सविणउ ख भोदि एसो स-
विणयमिणसो दिट्ठो अदिट्ठे माणुसमि अ-
णुराउ पडिसुविणएण तस्स व णिवारणं
तुह अभिप्पाउ. पाठांतरं.

8ⁱ OR भट्टो, STU पब्भट्ठो विअ (T णाद्धो).

— O ठक्कुरो. — W छुहाकिलन्तो य,
ORSU छुहा, SU 'किलिट्ठो, T छुहा-
किलिट्ठो; STU add विअ. — P बम्-
हणो. — N अविणीद', OR अविणीअ,
S अविणअ, U अविखाद'; STU add
विअ. — P बालदंढा. — POR omit अ;
STU विअ. — P मणुसो. — WNO
ETU मणोरद्ध', P मणोरधमोदएहि, S
रधमोदएहि, T 'मोदअसएहिं, U 'रधु-
म्मादएहिं. — WT अत्ताणं, N अत्ताणं
अ, OR अप्पाणअं, SU अप्पाणं. — W
विडम्बेद, N विडम्बअदि, SU विणो-
देसि.

8^j W पुकामि ययस्सं, PNSTU पुच्छेमि. —
W omits उण; S मण. — PWORS
एस. — PWNOR पहाओ, S प-
हावो.

8^k U omits. — PS पेम्मस्स, T पेम्मणो.

वृद्धवित्थारिदलोअणो पिअन्तो विअ पुलोएसि' । किं तिस्सा प-
रिहीअमाणगुणा देवी' ।

राजा । मा एवं भण' ।

कीए वि संघडइ कस्स वि पेम्मगणी

एमेअ तत्थ ए हु कारणमत्थि ख्वं ।

चङ्गत्तणं पुणु महिज्जइ जं तहिं पि

तं दिज्जए पिसुणलोअमुहेसु मुहा ॥ ९ ॥

विदूषकः । भो किं उण एदं पेम्मं पेम्मं ति भणन्ति' ।

राजा । अखोखमिलिदस्स मिधुणस्स मअरइअसासणेण परूढं पण-
अग्गणिं पेम्मं ति छइस्सा भणन्ति' ।

8⁴ U omits विदू' भो. — P देई°, N देवीए
गदे, S देवीपणअरूढे वि, T देवीदो आ-
अदे, U देवीगए. — PW परूढे. — PW
T omit वि. — P किं इति, W omits
किं गु; NOR किति, T किं गाम. —
N 'मंजरीं पि. — P सव्वालंकिदसच्चंगं
वित्थारिय लोयणा पुणो पुणो, W 'वि-
ठारिअ°, NORSTU 'रिअ°, S सव्वंगे°. —
S पोअंतो, T विज्जंतो, U पिज्जंतो.
— PW पलोएसि, N अखलोअअसि, OR
पलोअसि, U विलोएसि.

8⁵ P तत्रो, W तत्तो, N तदो वि ह्रीअमाण°. —
NTU 'गुणगणा.

8⁶ ORSTU एव्वं. — T adds कए विअ
चिचं संघट्टअइ कस्स वि पेम्मंगटोय अभि-
पावो एव्वं जख्व तदो एत्थ ए हु कालणं
ख्वं सुंदेरत्तणं पुणो अतिरत्तइ अवि अ.

9¹ STU काए. — P संपडदि, WOR संघडदि.
— T पेम्मंगंधो.

9² TU एव्वेअ. — W इत्थ. — NSTU का-

लण°. — OR 'मेदि, STU 'मेत्थ. —
PWNOR रुअं, T रुयं.

9³ P omits पुणु, NOR पुण, STU उण. —
P अहिलिसज्जदि, WOR महिज्जदि, N
लहिज्जदि. — SU वि.

9⁴ P त दज्जए. — T विसुण° मुदं.

9¹ STU omit भो. — W पुण किं, PN
पुण, OR पुणं, SU omit. — S रादं.
— PTU चे° once only, N पेम्म
पेमेति, S पोमि पेम्मं ति, T पेम्मेति. —
PW भणदि, N भणेदि, O मणंति, S
भणिज्जइ, T भणंदि.

9² N omits राजा. — PWOR 'मिलिदो,
NT 'मी°, S 'मिलंद, U 'मिलअस्स. —
Mss. मिहु°. — P 'सासणेणिं, N सअ-
रद्धअसासण, OR 'सासणे. — P यण-
यपरूढगंठी, W पणयपरूढहियगंठी, N
विरूढपणअगंठि, OR परूढो गेहगंठी,
SU परूढं पणअगंठिं (U 'धिं), T परूढ-
पणअगंथि. — PW पेम, N पेम्म, ST

विदूषकः । कीदिसो सो' ।

राजा ।

जस्मिं विअप्पघडणाइकलङ्कमुक्को

अन्तो मणम्मि सरलत्तणमेइ भावो ।

एक्केकमस्स पसरन्तरसप्पवाहो

सिङ्गारवड्डिअमणोहवदिणसारो ॥ १० ॥

विदूषकः । कथं विअ सो लक्खीअदि' ।

राजा ।

जाणं सहावपसरन्तमुलोलदिट्ठी-

पेरन्तलुण्णिअमणायं परोप्परेण ।

वड्डन्ति वम्महविइणसरप्पसारा

ताणं पआसइ लहुं चिअ चित्तमेओ ॥ ११ ॥

पेम्मे. — WNT लि. — P भवेति, S
मर्शति, T omits छ' म'.

9^a ST कीरिसो, U कीरिसे.

10^a PNSTU 'घडणादि'. — U 'मुत्तो.

10^b N अन्तम्मि खस्स, OR अन्ताणम्मि, STU
अन्ते म'.

10^c W इक्किप्पस्स, N इक्कमस्स, OR इक्क-
अस्स, STU इक्कमस्स. — P 'रसप्पहो,
NR 'प्पसारो, SU 'समप्पसार, T पसरं-
समप्पसार.

10^d NR 'वट्ठिअमणोभय', O 'मणोभय',
SU 'वड्डिअमणोभय', T 'वट्ठिअमणोभय'.
— P 'इणसारो, N 'दण्णसारो, TU
'दिट्ठसारो.

10^e ORSTU कहुं. — W वि च सो लळो-
यदि.

11^a N प्पहाव', OR सहाअ', T सहाअ'. —

PST 'सलोण', WN 'सलो', U 'प-
सण'. — PU 'विट्ठि.

11^b NR 'लुंठिअ', S 'योत्तिअ', T 'गुत्तिअ',
U 'गुत्तिअ'. — Mss. 'मणाय'. — W
परोपरण, NT परंपरेण, U परप्परेण.

11^c P वट्ठंतवम्महवित्तासंरसप्पसारो, W वट्ठंतव-
म्महविअसरसप्पसारो, N वट्ठंतवम्महवि-
तोसरसप्पसारो, O वट्ठंतवम्महविअसर-
प्पसारो, R वट्ठंतवम्महविअसर omits
what follows as far as सो भयस म
inclusive, see 12^b; T वट्ठति वम्मह-
विदिणसरप्पसारा, U वट्ठंतवम्महविइण-
सरप्पसारो.

11^d P लहुं वि स, W लहुं वि स, NS लहुं
विअ, O लहुं विअ, TU लहुं विअ.
— PW 'हेऊ, N 'भावो, O वित्तहेऊ
corrected to 'माओ, S 'भेओ, TU
'भेओ. — S adds वि । यअं उण्ण एदं
जाणोमो । रा । वअस्स किं विअ.

विदूषकः ।

अन्तो णिविट्ठमणविब्भमडम्बरो जो
सो भणए मअणमराडणमेत्थ पेम्मं ।

दुल्लक्खअं पि पअडेइ जणो जअम्मि
तं जाणिमो सुवहुलं मअणेन्दजालं ॥ १२ ॥

किं च^१ । जइ चित्तगदं पेम्मं अणुराअं उप्पादेदि ता किं कज्जं
मराडणाडम्बरविडम्बणाए^२ ।

गजा । वअस्स सच्चं एदं^३ ।

किं मेहलावलअसेहरणेउरेहिं
किं चङ्गिमाइ किमु मराडणाडम्बरेहिं ।
तं अस्समत्थि इह किं पि णिअम्बिणीणं
जेणं लहन्ति सुहअत्तणमञ्जरीओ ॥ १३ ॥

अवि अ^४ ।

किं गेअणट्ठविहिणा किमु वारुणीए
धूवेण किं अगुरुणो किमु कुङ्कुमेण ।

- | | |
|--|--|
| <p>12^a NSU अन्ते, T अन्त. — P णिविट्ठमाण^०,
T खिविट्ठमविभम^०.
12^b N लो भणए. — W *मिळ, N *मंढलमे-
त्थ. — NT पेम्म.
12^c T दुल्लक्खिअदं, U *क्खिअं. — STU वि.
— T पअसेइ जणो जणम्मि.
12^d N जणिमो, STU मखिमो. — P सख-
हुलं, T सुवहुलं. — P मयणंदयालं, WNU
मअणिंद^०.
12^e P यदि, WT जदि. — W तगदं, T चि-
तटाअं, U *गअं. — TU पेम्म. —
STU उप्पादेइ. — T तदो, U omits.
— P कज्जयदि, WN किज्जदि, OR
कज्जदि, TU omit.</p> | <p>12^e T omits वअस्स. — PWOR इणं, N
इदं, T लेख्य एदं.
13^a W *सेहरेणउरेहिं, S *सेउरसेहरेहिं.
13^b N चंगिमा, S चंगिमाए, TU चंगिमाणसुह.
— PWN *बरेण.
13^c T तं अस्सयमयिक इह. — ST वि. —
PN णिअंम्बिणीओ, O *णीयं corrected
to *णीओ.
13^d T जणं. — N लिहंति. — R सुहत्त-
अण^०.
13^e W omits; S किं च.
14^a S भेअरंगविहिणा, TU गेअरंगविहिणा.
14^b P धूएण, W धूवेणं, N धूपेण, T धूमेण
omits किं. — P अगुरुणा, W अगुरणा,</p> |
|--|--|

मिटुत्तणे महिअलम्मि ए किं पि अणं
रुच्चिस्स अत्थि सरिस्सं पुणु माणुसस्स ॥ १४ ॥

अवि अ' ।

जा चक्कवट्टिघरिणी जणगेहिणी जा
पेम्मम्मि ताण ए तिलं पि विसेसलम्भो ।
जाणे सिरीअ जइ किज्जइ को वि भेओ
माणिक्कभूसणणिअंसणकुट्टुमेहिं ॥ १५ ॥

अवि अ' ।

किं लोअणेहिं तरलेहिं किमाणणेण
चन्दोवमेण सिहिणेहिं किमुषएहिं ।
अखं णिमित्तमिह किं पि तमतथि मखे
जेणङ्गणाउ हिअआहि ए ओसरन्ति ॥ १६ ॥

विदूषकः । एवं एदं' । किं उण अखं पि मे कधेसु जं कुमारत्तणे

N अगुरयो, STU अगुरयो. — P कुं- 15^d N 'भूषणणियसण'.

कुमेणं.

14^c S तिटुत्तणे, T तिटुत्तणे, U तिण्णगुणे. —

W महिभलं पि, U महिलासु. — NS

TU वि.

14^d P रुच्चिस्स, W तरस्स, N रुच्चिय. — P

ORST पुण, N पाणु, U उण.

15^a N चक्कवट्ट. — PT चरणी. — PN वा,

O जां.

15^b S वा हु को वि, TU वा हि किं पि (T

वि). — U 'साहो.

15^c P जाणा सिरीइ, W सरीइ, NSTU 'रीए.

— P जण को वि अउखभायो. —

OR जदि, S जइ. — W किज्जइ,

N कज्जदि, OR किज्जदि. — W को

इ भेदो, N भावो, S भेदो.

15ⁱ PU किं च, WS omit.

16^a ST लोअणेहि तरलेहि.

16^b T चंदोप. — N तयणेहि, S सिहणेहि,

TU चणएहिं (T 'हि). — PS किमु-

खएहि, N किमुखएहिं, T किमुत्तणेहि.

16^c WOR तं (W ता) किं पि अखमिह भू-

चलए किमितं. — P कं पि, ST वि. —

N तमिह, T तदत्थि.

16^d NSTU जेणंगणाओ, OR जे भंगणाउ. —

PWOR हिअभाउ, N 'हिं. — P उ-

रन्ति, W उत्तरन्ति, T योसरन्ति.

16ⁱ U omits विदू. — ORSTU एलं. —

N एदं, SU एदं.

माणुसस्स मणोजन्तणं तस्सिं पि तारुणएण किं पि चङ्गत्तरणं
चडदि^१।

राजा ।

गूणं दुवे इह पआवड्णो जअम्मि

जे देहणिम्मवणजोव्वणदाणदक्खा ।

एक्को घडेइ पढमं कुमरीणमङ्गं

कराडारिऊण पअडेइ पुणो दुईओ ॥ १७ ॥

तेण अ^१।

समणिवलअकञ्चीणेउरा वेसलच्छी

मराअमणिमाला गेरिआ हारलट्ठी ।

हिअअहरणतन्तं जोव्वणं कामिणीणं

16^१ PWNOR पुण. — WOR omit पि; ST वि. — WT omit मे. — SU कहेसु, T सुणोदु भवं. — U जं अंगं. — N कुमारीत्तये, S कुमारित्तयेण, T माणुसस्स कुमारित्तये, U कुमारत्तयेण omits माणुसस्स. — PW न मणोज्जं, N अमणो-
ज्जं, O मणुसाअत्तं corrected to मणु-
ज्जअत्तं, R मणुस्सअत्तं, S मणोजन्तणं र-
मणिज्जत्तणं, T अंगे मणोजत्तणं. — P omits पि; W तस्सावि, N जं तं पि, STU तं वि. — PST तारुणए, N तारु-
णए व, O तरुणत्तयेण, R तरुणत्तये.
— PNS omit किं पि; RTU किं वि.
— TU सुंदरत्तणं. — P वट्ठदि, W चडइ, NU वट्ठदि, O वट्ठदि, R वट्ठदि, S होइ, T आरोहइ.

17^१ O नुणं, STU जाणे. — W जअम्मि, O जअगम्मि.

17^b P जं देहनिम्मव्यणदाण, S देहियं वट्ठण, TU *णिव्यट्ठण.

17^c PN घडेदि, T घटोइ. — SU पुढमं, T पढमं. — N *मंग, OR *रीण अंगं.

17^d P कटारिऊण, N सुट्ठारिण, S तं सारि-
ऊण, TU तं दारिऊण. — T पअसेइ.
— U उणो. — NORU दुदोओ, S
दुदोओ, T दुदोओ.

17^e P omits; W तेणे अ, OR अयि अ, U
जेण अ.

18^a P सुमणिवलयकंठे नेउरावेसलत्थी, W सु-
मिण, N रणिअवलअकंचीणेउरावास, O
सुमणि, R *णेउराराउलकी.

18^b P *माली. — PWOR गेरिआ, SU हा-
रिआ, T चंगीआ. — P *लत्थी.

18^c S *भरण. — WOR *मंतं, NT *मंतो.

जअइ मअणकाइं छट्ठअं लट्ठअं च ॥ १८ ॥

तथा अ^१।

अङ्गं लावणपुखं सवणपरिसरे लोअणा फारतारा

वच्छं चोरत्थणिल्लं तिवलिवलइअं मुट्ठिगेज्झं च मज्झं ।

चक्काआरो णिअच्चो तरुणिमसमए किं णु अखेण कज्जं

पञ्चेहिं चेअ वाला रइमणमहावेजअन्तीउ होन्ति ॥ १९ ॥

नेपथ्ये^१ ।

सहि कुरङ्गिए इमिणा सिसिरोवआरेण णलिणी विअ कामं कि-
लम्मामि^१।

18^१ PNOR जअदि. — N 'कइअं षट्ठअं ल-
ट्ठअं च, OR छ' सक्कअं अ, U छ'
छोट्ठअं च.

18^१ PN तहा अ, W अतो अ, ORSU तह
अ, T अयि अ.

19^१ PS लाभय*. — SU सवणपरिआ, T
'पञ्जरिआ. — PW लोपणे. — P फा-
रतारे, W हारतारे, N रतारा, T फाल-
तारा.

19^१ W दत्थं, T वत्थं. — P तिवलियवत्तये,
N 'वत्तअं, T तिवलिवत्तअं. — P
'गज्जं. NO 'गेज्जं, STU 'गज्जं. — OR
अ, N omits. — NO मज्जं.

19^१ STU चक्कुच्छेहो. — W किं तु. — S
अखेहि.

19^१ P वेय, O जेयं, R जेय, T जय. —
N omits जाला. — PWOR मअणज-
अमहा, N रइमणमहावेजअन्तीअ, R
'यजअन्तीउ, STU रइमणजए येअन्ती
(S येजअन्ती, T येजइति) व. (T जय,

U वि). — P भुवति, T होइ, U
घाइ.

19^१ W नेपथ्ये कुरंगिका । विरहपगभग्वरासेण
सेयसलिलसित्तगत्तो संवुत्ता तत्तभोदि कप्पूर-
मंजरी ता दत्थं वत्थेण वोजिस्सं दाव तथा
कुर्वतो भो भो वरिल्लपवणेण णिव्वुदो
देहदाहो, see iii. 22^१ ff.; N नेपथ्ये चि-
त्तरागधंविणिण स्सेदसलिलसित्तगत्ता तत्त-
भयदो वत्थंतं वत्थेण वोजवत्थं वसणं वत्ताप-
वणेण णिव्वुत्तो देहदाहो.

19^१ PW कर्पूरमंजरी सहि, TU अइ. — P
कुरंगीए. — T सिसिरोवआरेण; U adds
योहारेण. — POSU णलिण, W तालि-
ण. — Mss. जय. — N इअ instead of
कामं; T omits कामं. — P किलिमिया,
W कामिया किलिस्साहि, NSU किलमामि,
OR किलिम्मामि, T किलिस्सामि. — P
adds कुरंगिका । विरहपगभग्वरासेण
सेयसलिलसित्तगत्ता संवुत्ता तत्त भोदो क-
र्पूरमंजरी अवत्थेण वोजिस्सं दाव तथा
कुर्वतो भो भो उवरिल्लपल्लवपवणेण णि-
व्वाहो पदोवो । विचिंत्य स्यगत्तं ॥

विसं व विसकन्दली विसहरो व हारच्छडा

वअस्समिव अत्तणो किरइ तालवेण्डाणिलो ।

तहा अ करणिग्गअं जलइ जन्तधाराजलं

ए चन्दणमहोसहं हरइ देहदाहं च मे ॥ २० ॥

विदूषकः । सुदं पिअवअस्सेण^१ । भरिदा कणा पेऊसगराडूसेण^२ । ता किं अज्ज वि उवेक्खीअदि घणघम्मेण किलम्मन्ती मुणालिआ गाढक्कडिददूसहेण सलिलेण सिञ्चिज्जन्ती केलिकुङ्कुमपुत्तलिआ छम्मासिअमोत्तिआणं तडत्ति फुडन्ती एक्कावली गरिढवस्सके आरिआ लुगिटज्जन्ती गन्धहरिणेहिं^३ । ता सच्चं सिविणअं दे सं-

20^a PWNORT विस च्च, S विसं अ. — T विसकंदलं. — PWORS °हर, T °धर, U °हरं व.

20^b W वयंस°, O विसगिमिव भक्कणो, R विसगिमिव, STU परिस्समविवत्तणं (S °धरणं). — P किरिदि, WN किरिदि, SU कुणइ, T कणइ. — P तालवंतोनिलो, W तालवंता°, N तालवुंदणिलो, R तालवेण्डाणिलो, S तालवुंता°, T तालउंदा°.

20^c P तहा हि, SU तहा करविणिग्गअं, T तहा करभणिग्गदं, P °निग्गदं. — PN जलदि.

20^d POR °सही, N °सधी. — PN हरदि. — O देहिदाहं. — OR अ.

20² PN जं भरिदा, WORTU भरिआ, S हरिआ. — P कखंगुली, OR कखंजली, S ते कखा, T दे क°, U देण क°. — P पोऊसेहिं, WNS पोऊस°, N °गंडूसेहिं, O °गंसेणदू, R °गंडमेण.

20³ S तं. — N अज्ज वि किं. — PN उपेक्खी°, S उवक्खी°. — PW किलिंमंती, NOR

किलंती, U किलमंती. — SU मुणालिआ विअ, T मुणालिक्केव. — P गाढंकडूणदुसह, W °कडिण°, N °कधियददुसहेण, O °कडूण°, R गाढवठण°, S °कडिद°, T °कहिअदुस्सहेण, U °क्कधिअ°. — W सिच्चंती, OR सिंचंती. — W केलिकुसुम°, NOR °कुंकुमत्यली, T केलीकुंकुपुत्तिआ; STU add विअ दाहवेण. — P म्मासियमोत्तिया, W °मुत्तियाण, N छम्मासिअमोत्तिआण, O छम्मसिअमोत्तिआण, R °सोत्तिआ, SU छम्मासमोत्तिआ, T तुट्टिज्जंती छम्मासमोत्तिआ; TU add विअ. — PORS तडित्ति, N कुडिन्ति, T तट्टित्ति, U संत्ति. — P टुंती भावेण, W फुटंती, N फुडति, OR तुदंती, S तुट्टंती, T पुटंती, U फटंती. — STU एक्कावली विअ. — P गंधिवस्सयकेयारया, W गंढिवस्सय°, N °कलिआ, OR °केदारिआ, T गंधिवस्सकेदारिअ, U omits. — PW लूडिज्जंती, N लुंठिज्जंती, S लुटि°, U omits; ST add विअ. —

पखं'। ता एहि पविसम्ह'। उब्भिज्जदु मअरइअपडाआ'। पवट्टदु
कण्ठकुहरम्मि पञ्चमहुंकाराणं रिञ्छोली'। थक्कन्तु बाहप्पवाहा'।
मन्थरिज्जन्तु णीसासप्पसरा'। लहदु लावणं पुणणवभावं¹⁰। खड-
क्किआदुवारेण पविसम्ह¹¹।

इति प्रयेगं नाटयतः¹²

ततः प्रविशति नायिका कुरङ्गिका च¹³

नायिका । ससाध्यसं स्वगतम्¹⁴ । अम्मो किं एसो सहसा गअणङ्गणादो ओ-
दिखो पुखिमाहरिणङ्को¹⁵ । किं वा तुट्ठेण णीलकादेण णिअदेहं ल-

PNOR 'हरिणेण, W 'हरिणरिहिं. —
STU add णिअरमअणज्जरज्जरिअवि-
सुतगता (T 'जरविसुत', U 'जरव-
इअरविसुत') संयुता (S सा संयुता, T
संयुता).

20⁴ S संय. — ORTU हे सि', S ते सि'.
— W omits संपखं.

20⁵ WNOR omit ता; T यताहि. — P
पविसिम्ह, O पविसामी, R पविससो.

20⁶ W उन्हेदु, STU उत्तभिज्जउ. — W
'पहावं, N 'पताआ, T मअणइअपडाओ,
U 'पभाआ.

20⁷ PWOR पअट्टदु, N पअअट्ट, SU पव-
ट्टउ. — P कण्ठकुहरम्मि, N कंठम्मि,
O कण्ठअहरम्मि, SU कलकंठकंठकु', T
कलकंठोकु'. — W 'हुंकाराण, NT
'हुंकाराणं, OR 'हुंकार, SU पंचमुणा-
राण (U 'णं). — P रित्योली, NT
रिहोली.

20⁸ W थक्कन्तु, N थक्कन्तु, O थक्कन्तु, R थक्कन्तु,
S ठक्किज्जन्तु, T ठक्किज्जन्तु, U ठक्किज्जन्तु.
— T 'प्यवाहो.

20⁹ P मपरिज्जन्तु, N संपरिज्जन्तु, T मंदोको-
ज्जन्तु. — PSU 'प्यसारा, T 'पसारा.

20¹⁰ W सहेदु, N सहेदु, R घट्टदु, S सहाउ,
TU सहेउ. — PTU लाभखं. — P
NOR पुणणव', N 'हावं, STU पुखः
भावं.

20¹¹ PWOR omit. — N विडिक्किआदुभा-
रेण, S कड', TU किड'.

20¹² P खडक्किआपवेसेण, W खडक्किआदुघाटनेन,
O खडिआदुघाटनेन, R खडिआदुघाटनेन
instead of इति; N इति प्रविशतः

20¹³ R तत विशति.

20¹⁴ P omits नायिका. — P ससाध्यसा
अवलोक्य स्व', W ससाध्यसमात्मगतं, OR
स्वगतं ससाध्यसं.

20¹⁵ W अम्हे, S अंछो, U अम्हो. — PW
NORST एस. — ORT omit सहसा.
— W गयणंगणिहि, OR 'गणाहिं. —
PN अवइखो, W अवयणो, ORSU
ओइखो, T ओइखो. — WS हरि-
णंको.

भिदो मणोहवो¹⁶ । किं वा हिअअस्स दुज्जणो णअणाणं सज्जणो
मं संभावइस्सदि¹⁷ । प्रकाशम¹⁸ । इदं इन्दआलं विअ पेक्खामि¹⁹ ।

विदूषकः । राजानं हस्ते गृहीत्वा²⁰ । भोदि सच्चं इन्दआलं संपणं²¹ ।

नायिका लज्जते²²

कुरङ्गिका । सहि कपूरमञ्जरि अब्भुट्ठाणेण संभावेहि भट्टारअं²³ ।

नायिका उत्थातुमिच्छति²⁴

राजा । हस्ते गृहीत्वा²⁵ ।

उट्ठिजण थणभारभङ्गुरं मा मिअङ्कमुहि भञ्ज मज्झअं ।

तुज्झ एरिसिणिवेसदंसणे लोअणाण मअणो पसीअउ ॥ २१ ॥

अवि अ¹ ।

जिस्सा पुरो हरइ णो हरिआललच्छी

रोसाणिअं ण कणअं ण अ चम्पआइं ।

20¹⁶ SU omit वा. — O सुट्ठेण, T किमु-
त्तुकेण. — W णोलयंठेण णिअयदेहं. —
STU लंभिओ. — PN मअणो, OR
‘हओ, S मणो, T ‘भवो.

20¹⁷ WNOSTU णअणाण. — POR सज्ज-
णो जणो. — WN omit मं. — WOR
संभावेदि, N भावइस्सदि, OR सं मं.

20¹⁹ N यहि गुरंगिण, OR सहि कुरंगिण be-
fore इदं, WNSU omit इदं; T एदं.
— N इंदलालमिव, T इंदजालं. — PSU
छ, WT omit; OR अ. — N पेक्खामि,
SU दक्खामि.

20²⁰⁻²² N omits. — P सच्चं भो, W भो-
दी, STU होदि. — T सच्चमिदाणो. —
S ‘जालं.

20²³ N विदूत्याणेण संभावेहि भट्टारअं. — R

सहि कपूरमंजहिअं तुज्झ etc., see the
following verse. — T अब्भुट्ठाणेण.
— W संभावेह, O संभावअ. — W
भट्टदारयं, STU भट्टारं.

21^a S ‘भारमंथरं. — T भंग. — NO मज्जअं,
SU मज्झमं.

21^b N तुस्स, O तुज्ज. — PWNOR ई-
दिसं, S ईरिसं. — T ‘वंसणे. —
P पसीयदु, WS पसीदतु, NOR ‘ददु,
T ‘दउ, U ‘दइ.

22^a P जिस्सा, NSU जस्सा, OR जाए. —
PWNOR हरदि, STU पुरइ. — P
हरियाहलही, N दलिहा हरिहा; O ह-
रिआहरिहा, and adds in the margin
ललछी; STU ‘लट्ठी.

22^b T रोसणिअं. — N कणयं णवचंपकाइं.

ताइं सुवखकुसुमेहि विलोअणाइं

अच्चेमि जेहि हरिणच्छि तुमं सि दिट्ठा ॥ २२ ॥

विद्वेषकः । गम्भघरवासेण सेअसलिलसित्तगत्ता संवुत्ता तत्थभोदी क-
प्पूरमञ्जरी^१ । ता सिअअञ्चलेण वीजइस्सं दाव^२ । तथा कुर्वन्^३ । हा हा
कथं वरिल्लमवणेण णिह्वाविदो पदीवो^४ । अचिन्त्य स्वगतम्^५ । भोदु ली-
लोज्जाणं जेव गच्छम्ह^६ । प्रकाशम्^७ । भो अन्यआरणच्चिदं वट्टदि^८ । ता
णिक्कमम्ह सुरङ्गामुहेण ज्जेव पमदुज्जाणं दाव^९ ।

सर्वे निष्काम्य नाटयन्ति^{१०}

राजा । कर्पूरमञ्जरीं करे यद्वीत्वा^{११} ।

22^१ PWR 'मेहि', T 'कसमेहि', U 'सुभञ्ज' ।
— PU सुतोभयाइं, T सतोभयाइं ।

22^२ P भवेमि, W भवेमि, N भवेम, T भ-
वमि । — P जहिं, WOR जेहिं । —
N हरिणच्छि । — P तुमं पटिट्ठा, OR
तुमं ।

22^३ PWNOR गम्भहर, T 'धर' । — S 'वा-
सेणे छ, U 'वासेण छ । — P सलिल-
सित्त' । — STU 'सित्तसव्वगत्ता' । — P
WNOB संभूदा, T संउत्ता । — PN त-
त्थभोदी, W ततो भोदि, SU तत्तहोदि,
T ततो होदि । — W कप्पूरमंजरी, SU
'जरी' ।

22^४ WSTU omit ता; OR ता हम् । — P
OR सिच, WN अंचलेण । — PN वि-
जिस्सं, W वसिजिस्सं, SU वीजिस्सं, T
विज्जइस्सं ।

22^५ S हा once । — W कथं, STU कथं । —
P परिल्लमवणेण, W वरिल्लमवणेण, OR
वरिल्लपल्लवणेण, STU वरिल्लपल्लवपवणे-

ण । — P णिह्वादो, WN णिह्वाणो,
OR विह्वाविभो, ST णिह्वाविभो, U
णिह्वाविभो । — N पदीवो, R पदीभो,
S पदीवो, T पदीवो, U दीवो ।

22^६ OR omit । — ST omit भोदु; U
होदु । — W 'सुज्जाणो, SU 'सुज्जाणं' ।
— P ज्जेव, WN ज्जेव, STU omit ।
— P गच्छामो, N गच्छेम, STU गमि-
स्सामो; U adds दाव ।

22^७ N omits भो; U भो भो । — P अंधपारं
णिह्वदं, W अंधारणणिवदं, N अंधभा-
रेण वट्टिदं, STU अंधभारेण जिदं तिहुवणं
(U भुवणं) । — OR पट्टदि, STU वट्टह ।

22^८ P णिक्कमम्ह, S 'मिअ, T 'मिअ । —
PT सुरंग, OR सुंरंग । — P ज्जेव,
NO ज्जेव, R ज्जेव, STU 'मुहेणे छ ।
— OR omit दाव; ST पविस्सम्ह ।

22^{१०} N निष्कामं नाटयंतः, TU तथे (T तथ)
ति नि (U परिक्रम्य निष्कामं) ।

22^{११} STU नायिकां हस्ते । — PNOB घत्वा ।

मज्झ हत्यठिअपाणिपल्लवा ईस संचरणचञ्चुरा हव ।
जं चिराअ कलहंसमण्डली होउ केलिगमणम्मि दूहवा ॥ २३ ॥

स्पर्शसुखमभिनीय^१ ।

जे रावस्स तिमिसस्स काण्ठआ जे कलम्बकुसुमस्स केसरा ।
अज्ज तुज्झ करफंससक्खिणो ते हवन्तु मह अङ्गसङ्गिणो ॥ २४ ॥

नेपथ्ये^१

वैतालिकः । सुहृणिवन्धणो भोदु देवस्स चन्दुज्जोदो^२ ।

भूगोले तिमिराणुबन्धमल्लिणे भूमीधरे व द्विष्ट
संजाआ रावभुज्जपिञ्जरमुही जोणहाइ पुवा दिसा ।
मुच्चन्तो मुउउन्दकेसरसिहासोहाणुकारे को
चन्दो एककलाक्रमेण अ गओ संपुणविम्वत्तणं ॥ २५ ॥

अवि अ^१ ।

23^a P °त्यद°, WORSTU °ठिद°, N इत्य-
ठठिद°. — Mss. ईसि (P. ईसं). — N
रंचरणपल्लवा, O °बधुरा, R °वंधुरा. —
P हवं, WNO भव. — STU होहि.

(T होइ, U होदि) ईसि कलकंठिसंचरा.

23^b OR तं, T जं अचिराअ. — PWOR
भोदु, N omits; STU होइ. — N दु-
भभा, OR दहगा, SU दुब्भभा, T
दुब्भभा.

23¹ P परस्परं स्पर्श°, T सुखस्पर्शमभि°.

24^a PO तिउसस्स, W तउसस्स, N तितरस्स,
R टिउसस्स, T फणिसस्स. — PNS
कदंव°, W कयंव°. — P °मुकुलस्स, W
°कुसमस्स, OR °मउलस्स.

24^b NOR °फंससंगिणो, S °पंच°. — N उ-
अंति, STU भवंतु. — P मुह अंगणि-
गदा, WO राणु णिज्जिआ धुवं (O धुअ),
O in the margin मह देहसंगआ, R.
महोदूसंगआ, TU मम अंग°.

24² P वै° पठति, T वैतालिकपोरेकः, U omits
वै°. — W सुहृणुवं°, U सुभ°. — OR
STU होदु. — P चंदुजोउ, WNSTU
चंदुज्जोओ.

25^a PO °हरे, W °हर, N °धरे, R °दरे, U
°घरा. — NOU व. — PWNRTU
द्विदे, O छिदे but in the margin द्विदे.

25^b P जं जादा, WNORTU संजादा, S °णा.
— N जोह्हाअ, STU °ए.

25^c P मुच्चन्तो, W मुच्चंतो, ST मुचंदो. — P
मुचकुंद°, WORS मुचुकुंद°, N मुचुउंट°,
T मुचुअंद°. — W °केसरि°. — OR
°सिरोसोहा°, S °सिहारेहाणुराय, TU °सि-
हारेहाणुआरे.

25^d POR पेक्ख, N पेक्क instead of एक.
— NOR °कलाक्रमेण, STU °कलक्रमेण.
— OR व. — Mss. गदो. — N
संपुण्य°.

25¹ N omits.

अकुङ्कुममचन्दणं दसदिसावहूमराडणं
अकङ्कणमकुण्डलं भुवणमराडलीभूसणं ।
असोसणममोहणं मअरलञ्छणस्साउहं

मिअङ्ककिरणवली राहअलम्मि पुञ्जिज्जइ ॥ २६ ॥

विद्वक्कः । भो कञ्चणचराडेण वणिदा चन्दुज्जोदलच्छी' । ता संपदं मा-
णिक्कचराडस्सावसरो' ।

नेपथ्ये'

द्वितीयो घन्तो ।

इञ्जन्तागुरुधूववट्टिवलआ दिज्जन्तदीवुज्जला
लब्धिज्जन्तविचित्तमोत्तिअलआ मुच्चन्तपारावआ ।

सज्जिज्जन्तमणोज्जकेलिसअणा जम्पन्तदूर्इसआ

सेज्जुच्छङ्गवलन्तमाणिणिजणा वट्टन्ति लीलाघरा ॥ २७ ॥

अवि अ' ।

- 26^a OR place 26^a after 26^b. — TU 27^a ORSTU omit घन्तो. — P adds पठ-
अकुङ्कुममभंदणं. — N दत्तविहायधूमंडलं.
— W 'यदु'.
- 26^b T अकुङ्कुममकुंडलं. — P भयण', N तुभ-
ण', OR भुभण', STU धरणि'. — OR
'मंडलोमंडणं'.
- 26^c N असोसणमणीदणं. — T 'लंछणसाउधं'.
- 26^d P नहयलंमि, T राहयलंमि. — P पुंज-
स्सय, W पुंजिज्जदि.
- 26^e U omits विद्वक्. — W एसा instead
of भो, STU omit. — P कणचंदेण,
O 'चंदेण वणिआ. — P पठमोगयचंदु.
— Mas. 'क्जोअ'. — W 'छली'.
- 26^f P ला, SU omit ता. — P सपदि, S
संपद, U संपदि.
- 26^g OR नेपथ्याद्धे.
- 27^a ORSTU omit घन्तो. — P adds पठ-
ति. — N उज्जन्ता', O उज्जन्ता', R
दुज्जन्ता', S संज्जन्ताग', T उज्जन्ताग',
U इज्जन्ताग'. — PN 'धूम', R 'धूम',
TU 'धूय'. — S 'पट्टि'. — N 'वहला'.
— P दिज्जन्त', N दीअन्त'. — NORF
'दीउज्जला'.
- 27^b OR धोदज्जन्त'. — U 'विद्वत्'. — P
WNOR 'सदा. — N मुज्जन्त', ORSU
मुंचन्त', T मुचन्त'. — R 'पादावआ'.
- 27^c T आसज्जन्त'. — O 'मणुय', R 'मणु-
ण'. — NSTU जयन्त', W जंपन्त'.
- 27^d P सज्जोत्संग', N सज्जुत्संगचलन्त', TU
सेज्जुत्संग'. — P मिज्जाजहा, WOR
सेज्जाहय, N लोलाहय, T 'परा'.

देन्ता कप्पूरपूरच्छुरणमिव दिसासुन्दरीणं मुहेसुं
 लगहं जोणहं किरन्ता भुवणजणमणणन्दणं चन्दणं व ।
 जुणं कन्दप्पकन्दं णिहुवणकलणाकन्दलिल्लं कुणन्ता
 जाआ एणङ्कपाआ सरअजलहरुम्मुक्कधाराणुकारा ॥ २८ ॥

चिद्वचकः ।

गिरिसुत्तंसो णहसरहंसो ।

णिहुवणकन्दो वट्टइ चन्दो ॥ २९ ॥

कुरङ्गिका ।

ससहररइअमरट्टो माणिणिमाणघरट्टो ।

णवचम्पअकोअरडो मअणो जअइ पअरडो ॥ ३० ॥

कपूरमञ्जरीं प्रति^१ । पिअसहि तए किदं चन्दवखणं महाराअस्स पुरदो
 पढिस्सं^२ ।

कपूरमञ्जरी लज्जते^३ । कुरङ्गिका पठति^४ ।

28^a PS दंता. — T *पुंर. — PO *सुंदराणं.
 — PST मुहेसु.

28^b TU सिणहं. — WN किरंतो. — WN
 OR भुअणं. — R *मणाणं, S *मणो-
 णंदणं. — P omits चंदणं; T चंदण. —
 PO चा, WN च, T छ.

28^c PSTU जिखं. — N कंदप्पमूल, SU कं-
 दप्पदणं, T कदप्प. — PWOR तिहु-
 भणं, N णिहुअणं. — S *कंदलल्लं.
 — P जणंता, W कुणंतो, S कुणंदा.

28^d PWNT जादा. — P पादा सरइ जलह-
 रुम्मुक्कधाराणुकारो, W *हरुमुक्क, N *धा-
 रानुआरा, O सरलं, STU सरअ (S ग-
 अणं) विसहरुम्मुक्कणिम्मोअचंगा.

29^a P दिसुबहुतंसो, W दिसअवयंसो, N दि-
 संबहुतंसो, O दिसयवहुतंसा, R दिसव-
 हुतंसो. — U णसहरं.

29^b PN णिहुअणं, WR णिहुअणं. — N
 पसरइ, O यवअट्टदु, R पअददु, T प-
 वट्टइ.

30^a P ससिहररयमरट्टो, W ससिहररईअं, N
 ससहरपिअमरट्टो, S *रइव्वमरंटो. — W
 मामाणिणि, U माणिणि.

30^b PNO *कोदंडो. — T अअणो. — NOR
 पचंडो.

30^c NORSU तुए. — PWN कदं, OR कअं,
 SU किअं. — P चंदवल्लहवखंयं, O
 णवकव्वअअणअं, TU place चन्द* after
 पुरदो. — PO महाराअपुरदो, W तं म-
 हा* पुरउ, S पुरअो. — RSU पढिस्सं,
 T पढिस्सं.

30^d STU नायिका. — P अधोमुखी तिष्ठति
 instead of लज्जते.

मण्डले ससहरस्स गोरए दन्तपञ्जरविलासचोरए ।

भाइ लञ्छणमओ फुरन्तओ केलिकोइलतुलं धरन्तओ ॥ ३१ ॥

राजा । अहो कप्पूरमञ्जरीए अहिणववात्थुदंसणं उत्तिविचित्तत्तणं रमणीओ सहो रमणीसन्दो अ^१ । तां प्रति^१ ।

मा कहं पि वअणेण विव्भमो होहिइ त्ति तुह णूणमिन्दुणा ।

लञ्छणच्छलमसीविसेसओ पेच्छ विव्वलए णिए कओ ॥ ३२ ॥

अवि अ^१ ।

पण्डुरं जइ वि रज्जए मुहं कोमलङ्गि खडिआरसेण दे ।

दिज्जए उण कवोलकज्जलं ता लहेज्ज ससिणो विडम्भणं ॥ ३३ ॥

चन्तमुहिइय^१ ।

मुक्कसङ्क हरिणङ्क किं तुमं सुन्दरीपरिसरेण हियाइसे ।

31^a P गोर. — N दंतितंतणहडेअचोरण, T दंतपंचर. — P चोरय.

31^b P ठाहि. WOR भादि, T भा. — P लं-
त्थणमऊ, W भउ, N मिभा, OT मि-
भो, R णिभो, S सुभो. — P करंतऊ,
W फुरंगड, N फुरंतभो. — P तुला,
N तुलं, STU तलुं.

31^c N omits अहो. — WOR अहिणववात्थु,
N अहिणवत्थुदंसणरमणीओ सहो, S अ-
भि. — N विचितता, O विचित, R
विचितता, S विदत्त, T विभाततणं, U
adds स. — STU omit रमणीओ. —
WSU omit सहो. — PNT णिसंदो.

31^d N omits.

32^a PWN कहिं. — STU वि. — W वि-
अउ. — PW होइइ, NT होइ, ORS
होउ, U होहु. — P ति, N इत्थं, OSTU
इत्ति, R इत्ति.

32^b STU लंछणच्छवि. — N सुतो. — P
पत्थे, T पेक्क. — NOR विव्वफलए. —
P मियो. — PWNOR कदो, S कि-
भो, T कियो.

32^c WNS किं च.

33^a PWOR पंडुरंगि, N पंडरेण, SU पंडरं.
— N कदि. — PWNOR omit वि.
— N रवप्ते, S रव्वए, T रव्वय. —
P कोमलंग. — N केहिभा, S चसिभा,
T चहिभा, U चहिभा. — POR से,
T दो.

33^b PW पुण. — P कउल, NS कमोल.
— POR सहिज्ज, W कहिज्ज, N स-
हेहु. — P सिसिणो. — W वेहं.

33^c STU चंदं प्रति.

34^a T मुक्कसंकट. — W तुवं, OR तुभं. —
WU हिंइवि, N हिंइवि वा.

गोरगण्डपरिपण्डुरत्तणं पेच्छ दिणमिमिणा मुहेण दे ॥ ३४ ॥

नेपथ्ये महान्कलकलः¹ । सर्वे आकर्णितकेन²

राजा । किं उण एसो कोलाहलो³ ।

कर्पूरमञ्जरी । ससाध्वसम⁴ । पिअसहि एदं अवगमिअ आअच्छ⁵ ।

कुरङ्गिका निष्क्रम्य प्रविशति⁶ ।

विदूषकः । एदं जेव पिअवअस्सं वञ्चणागदं अवगमिअ आअच्छदि देवी⁷ ।

कुरङ्गिका । ता कुज्जवामणकिरादवरिसधरसोविदल्लाणं एसो हल-बोलो⁸ ।

कर्पूरमञ्जरी । ता मं पेसेदु महाराओ जेण अहं इमिणा सुरङ्गामुहेण

34^b W तुज्ज विंवरिपण्डु°, U गोरगंध°. —
NU दिखममुणा, T दिखममिणा. —
WORU ते.

34¹ POR महान्कलकलः, WS कलकलः.

34² NSTU आकर्णयति.

34³ PWN पुण. — PWNOR एस. — W
महाकोलाहलो.

34⁴ PWNSTU °ध्वसा; STU add तिष्ठति.

34⁵ SU omit. — T सहि एदं अवगमिअ.
— PW आगच्छ.

34⁶ WSU omit. — P कुरंगिका । जं पिय-
सही याणवेदि । इति निःक्रम्य पुनः प्रवि-
श्य च, T कुरं° तथा करोति प्रविश्य पुन-
रागत्य वदती.

34⁷ PNT omit विदूषकः. — P सा अहं
अवगमिऊण अगदा कथिस्सं । देवीए पि-
यसहीए पियवयस्सस्स वंचणा कदमवगदमणं,
W देवीए पियवयस्सस्स वंचणा कदमवग,
N देवीए पिअवअस्सकिदं वंचणमवग-
मिदं । कुरंगिका । भट्टरअस्स वंचणं किदं

तए सह संगमं जाणिअ आअच्छदि देवी,
O देवीए पिअवस्सेण वंचणा कदे ति अ-
वगमिअं, R देवीए पिअवअस्सेण वंचणा
केद ति अवगमिअं कुरं पिअसहि भट्टार-
अस्स वंचणं कदुअ तए सह संगमं जा-
णिअ आअच्छदि देवी, S पिअसहि एदं
एव्व पविअवअस्सं वं° आअच्छइ अवग-
मिदुं देवी, T पिअसहि एदं एव्व पिअव-
अस्स वंचणागअं अव° आ° देवी, U पि-
असहि एदं जेव्व पिअ° वंचणागअं अव°
आ° देवी.

34⁸ P कथयति कुरंगिका कथेदि कथयति कुरं-
गिका कथेदि कथयति, NR omit कुर-
ङ्गिका see above; T विदू°. — POU
omit ता; NR तेण. — N omits
कुज्ज. — PWNTU °किराअ°, OR
°किरात°. — P °वरिस°, NSU °वरि-
सवर°, T °वरिसहर. — P °सोवेद°,
NOR °सोविद°, T omits °सोविद-
ल्लाणं. — PWNORS एस, T सो. —
NOR हलहलो, T कोलाहलो.

ज्जेव पविसिअ रक्खाघरं गच्छामि जाव देवी महाराएण सह संगमं ए जाणादि^१।

इति निष्क्रान्ताः सर्वे^{१०} ।

तृतीयं जयनिकान्तरम्^{११} ।

34^१ STU omit कपू^१. — PORT पेसदु, N पोसदु, S पेसउ. — STU वे^१ कपूरमं-
जरि महाराओ. — P जेणाहमिमिया,
W जेण ज्जेय इहगदा यि ए जाणो-
आमि omits अहं इमिया. — N omits
अहं; STU अहं यि. — OR सुरंगिआ-
वुयारेण, TU मुटेणे. — P येय, WS
omit; NR जेय्य, O ज्जेय्य, TU एय. —
N पोयसिअ. — PW रक्खाहरं, N र-

क्खाहरअं, O रक्खाघरं, R छंघरं, T रक्खा-
घरं. — N जात, OR जह, SU जेण,
T तेण. — U omits देयो and सह;
ST महाराएण संगमं देयो. — N omits
ए. — W याणादि, S आणाह, T आ-
णादि. — W adds राजा । एवं कुणम्ह-

34^{१०} PN इति परिक्रम्य निष्क्रान्ताः सर्वे.

34^{११} U इति तृतीयं. — PWSTU ययनि-
क्रान्तरं.

ततः प्रविशति राजा विदूषकश्च^१

राजा । अहो^२

गाढअरुहो गिम्हो पवलो मअणो कहं गु सोढवो ।

सा उण सारङ्गच्छी एकघरे वि दुलहा विहिणा ॥ १ ॥

जदो^३

इह कुसुमसरङ्गोअराणं इदमुहअं पि हु दूसहं ति मखे ।

जरढरङ्करालिओ अ कालो सह अ जणेण पिएण विप्पलम्भो ॥ २ ॥

विदूषकः । एक्के मम्मधवाहणिज्जा अखे तावसोसणिज्जा^४ । अम्हा-

0^३ NS omit राजा.

1^३ PWNOR गाढभरो. — W अम्ह गिम्हो,
N गिम्हपवणो, T omits गिम्हो. — P
पवलो, W अहो पवलो, N पणंढो, T
पवलो. — POR पवणो, W मलयपव-
णो, N omits. — P त कथं, W ता
कहं, NOR ता कथं. — P omits गु.
— PWNOR सहिदव्वो.

1^५ PWNOR omit. — SU omit वि. —
SU दुल्लहा, T दुलाहा.

1^१ S omits.

2^३ PSTU omit इह. — S 'सरसरङ्गाअरा-
णं. — PW इदमुभं, N इदमुभरं,
O दुदअ तथा and in the margin as
RU इदमुहं, S इदमिह, T इदमुभं.
— ORTU वि, S कं पि. — O अ

corrected to हु, STU omit हु. —
W दूसयं, N दुस्सहं, SU सुदूसहं. —
T मखो.

2^५ P जठं, NR जरठं, T जरटं. — PW
NOR 'रवि'. — PWOR 'करालिदो,
N 'करकिदो. — U omits अ. — N
आलो. — PWN सुहभ, OR तह अ,
T सहज. — SU विप्पभोओ, T विप-
वोवो.

2^१ N एक्को, OR एक्के दाव, STU भो एक्के; T
adds व्व, U adds एक्क. — PW व-
म्महं, NOR मम्महं, ST वम्महस्स, U
मम्महस्स. — PW 'वाहणिज्जा, N 'वा-
हणिज्जो, O 'तंवणिज्जा, R and O in
the margin 'हणणिज्जा, T वाहणिज्जो
वि अ किं उण कुहाए and omits the

रिस्सो उण जणो ए कामस्स बाहणिज्जो ए तावस्स सोस-
णिज्जो'।

नेपथ्ये^१

युक्तः । ता किं ए क्वु दे मूलुप्पाडिदचूलिअं सीसं करिस्सं'।

राजा । विदुस्स' । वअस्स लीलावणसच्छन्दचारिणा केलिसुएण किं
भणिदं'।

विद्वयक्तः । सप्रोधम' । आ दासीएपुत्त भुत्थल्लजोग्गो सि'।

नेपथ्ये^१ ।

सब्रं तुम्हारिसाहितो संभावीअदि जइ मे ए होन्ति पक्खाव-
लीओ^{१०} ।

राजा । कथं उड्डीणो विअ^{११} । विद्वयक्तं प्रति^{११} ।

rest. — N अखो, U omits अखे ता'.

— N 'सोसणिज्जो, S तावसो'.

2¹ T omits. — P जणमणो. — N काम-
बाहणिज्जो omits the rest. — P व-
हणिज्जा, WO वदणिज्जो, R वण-
ज्जो. — OR तावसोसणिज्जो. — SU
add किं उण हुहाए.

2⁴ SU omit युक्तः. — W किं न, S किं ए.
— PWNTU ए, O कज, R क्खु, S
हु. — N omits दे; STU एदं. — P
'यूलिदं, W समूलुप्पाडिअ', N मूलप्पा-
लिअचूलिआविअलं, OR 'चूडिआविअलं.
RT 'प्पाडिअ', S आनुप्पाडिअ', U
'प्पालिअचूलाअं. — P विसरिअं सिदं, N
सोसअं, SU ते सिदं, T दे सिदिअं. — P
संप्रचं, WOR करइस्सं, N करिस्से विल-
सवसिअं.

2⁵ SU omit वअस्स. — N 'वणं स्स', U

'वणस्स'. — P केलोसयसउंतेण, W के-
लो', TU 'उदेण. — WT भणिअं.

2⁷ W omits.

2⁸ PORST भाः. — OR 'उत्त. — P भुजि-
ययजोगे, W मुल्लयकरणजुणो, N भुत्ति-
खोगो, R भुत्थुल्ल', STU कालिअभक्ख-
यजोगो.

2^{१०} N युक्तः सच्चं. — P 'सेहितो, N तुम्हारि-
हितो, S तुम्हाहिं, T तमाहितो, U तु-
म्हाहितो. — PNTU संभाविज्जदि (TU
'ज्जद), S संभावीजद. — PWOR व-
दि. — OR मह. — W ए मे. —
P होत्तिउ, W हुंतोउए. — STU पक्ख-
वालीओ, U पक्खपालीओ.

2^{११} N राजावलोक्य, SU ए । विलोक्य. —
WORSTU कहं. — P ए, W omits;
O विअद, R विअदि.

णिमा तलिणवित्थरा तह दिणस्स वडुत्तणं

ससी लहइ खण्डणं तह अखण्डविम्भो रई ।

णिदाहदिअहेसु विप्फुरइ जस्स एस क्कमो

कहं ण स विही तओ खुरसिहाहि खण्डज्जइ ॥ ३ ॥

किं च णिउणं सलाहणिज्जो जइ सुहअसंगमो भोदि¹ । जदो²

मज्झणहे सिरिखण्डपङ्ककलणा आ संझमोल्लंसुअं

लीलामज्जणमा पओससमअं साअं सुरा सीअला ।

गिम्हे पच्छिमजामिणीणिहुवणं जं किं पि पच्चेसुणो

एए पच्च सिलीमुहा विजइणो सेसा सरा जज्जरा ॥ ४ ॥

विदूषकः । मा एवं भण¹ ।

पराडुच्छविच्छुरिअणाअलआदलाणं

3^a N णिहा तह ण वित्थरा जह दिणेलु दोह-
त्तणं. — WOR दिणेलु. — P वटुत्तणं
and वटुत्तणं, OR वडुत्तणं, S पुडुत्तणं, T
उद°, U वुडु°.

3^b P लहरि, NOR लहदि. — P देवी in-
stead of रई.

3^c TU णिदाघ°. — P °दिघाहसुं. W °दिअ-
सेसु, N °दिअसेलु, OR T °दिवसेसु. —
P विप्फुरदि, W विप्फुरइ, N °रदि, OR
°रदि. — STU कस्स एकक्कमो, P एस
क्कमो.

3^d WN कधं. — W स ण. — PWN O
तदो, R तदो. — STU कहं ण विम-
मेसुणो. — PNO °हिं. W °सिंहाहिं, R
°सिंहाइं, SU °धराहिं, T °धराए. — W
°ज्जइ, N खंडज्जदि. OR °ज्जए.

3¹ N किं चा, R किं वा. — STU णिच्च.
— PWN सेवणिज्जो, STU सहणिज्जो

गिम्भो. — P जहि, WNOR जदि, T
जइ ज. — W सुहिसंगमो, N लुहअज-
णसंगमो, STU पिअजणसमाअमो. — P
WN होदि, S भविस्सइ, T हविस्सदि,
U भविस्सदि.

4^a P मज्झणे, NRSTU मज्झणे, O मज्जणे.
— S सिरिकंठ°. — O °मुल्लंसुअं, N
°मोल्लंसअं.

4^b P °मज्जणायं पउससमये, W पउस्स°, OR
पदोस°, U °मज्झणमण्यओस°, STU °स-
मआ. — WS सौलआ.

4^c N गीयहे, T गिमे. — PN °णिहुअणं. —
P omits पि; N च, ST वि.

4^d P एदं, W एदो, NORSTU एदे.

4¹ NORSTU एव्वं.

5^a P पंडुत्यविरिदिनाप°, W पंडुत्यवि°, SU
°च्छइ°. — WNORSTU °कुरिद°. —
Mss. °लदा°. — S °णदाणं.

साहारतेह्वरसपेसलपोम्फलाणं ।

कप्पूरपंसुपरिवासिअचन्दणाणं

भदं णिदाहदिअहाणं वअस्स होउ ॥ ५ ॥

राजा । एदं उण एत्थ रमणिज्जं ।

सपञ्चमतरङ्गिणी सवणसीअला वेणुणी

समं सिसिरवारिणा वअणसीअला वारुणी ।

सचन्दणघणत्थणी फरिसीअला कामिणी

णिदाहदिअहोसहं सअलसीअलं कस्स वि ॥ ६ ॥

अवि अ' ।

लीलुत्तंसे सिरीसं सिहिणपरिसरे सिन्दुवाराण हारो

अङ्गे ओल्लं वरिहं रमणपण्डणी मेहला उप्पलेहिं ।

दोसुं दोकन्दलीसुं णवविसवलआ कामवेज्जोवणिज्जो

तावातङ्केकतन्तं महुसमअगमे एस वेसो ऽ बलाणं ॥ ७ ॥

5^b W सहाए, N साहेए, OR साहोइविल्ल, STU साहायिओल्ल. — WNOR 'परिपेसल', S 'रसपेसण'. — PR 'पोफ-
लाणं', W 'पुफलाणं', N 'पोफहाणं', O 'पोफुलाणं'.

5^c OR 'कंस', T 'पूर'. — PWNOR 'वासिद', T 'वासिभा'. — ■ 'चुणभाणं', T 'प्योत्थंभाणं', U 'यत्थभाणं'.

5^d PN 'दिअसाण', W 'दिवसाण', ORSTU 'हाण'. — PNOR भोटु, STU होदु.

5^e O omits राजा. — WS इदं, OR एत्थं. — PWNOR पुण. — P अत्थ, W पिळ. — N रमणज्जं.

6^a N सयंचम. — W वेणवो, N वेणुणा.

6^b N 'धारिणी'.

6^c OR 'घणत्थलो', STU 'रसत्थणी'. — PNR सअणसीअला, W सायय', O सअण' corrected to फरिस'. — T 'सीदाला'.

6^d P 'दिवस्सोसहं', W 'दिवसो', NU 'दिअसो', T 'दिहसो'. — PW भण ण सीयलं, T सआलसीअलं.

7^a P लीलुत्तंसो, W लोलो, OR लीलुत्तंसं. — N सरीसं त्थण', ST सिहण', U सिहर'. — N सिंधुवाराण.

7^b T जहणपण्डणी मेहाला.

7^c P 'कुंडलीसुं', TU 'कंदलेसुं'. — P भववि-
सयवणा. — P कामणिज्जो मणिज्जो,
W 'विज्जो मणुज्जो', N 'वेइज्जो मणुइज्जो',
O 'वेज्जो मणोयाः', R 'वेज्जो मणोयो'.

7^d P तावत्तंकक्यमाणं, W तावातंकक्यतंतं, N

विद्वेषकः । अहं उण भणामि¹ ।

मञ्जुगहलगहघणचन्दणपङ्किलाणं

साअं णिसेविअणिरन्तरमज्जणाणं ।

सामासु वीअणअवारिकणुक्खिआणं

दासत्तणं कुणइ पच्चसरो वहूणं ॥ ८ ॥

राजा । स्मरणमभिनीय¹ ।

पच्चङ्गं णवरूवभङ्गिघडणारम्मे जणे संगमो

जाणं ताणं खणं व रत्तिदिअहा गच्छन्ति दीहा अवि ।

जाणं ते अ मणं पि देन्ति ण रइं चित्तस्स संताविणो

ताणं जन्ति मणोरहेक्कजणणा मासोवमा वासरा ॥ ९ ॥

भावो गिम्हेक्कितन्तो, OR तावातंकक्यमा-
यां, S तावुक्कंभेक्कतंते, TU तावुत्तंभेक्कतंते (T
ताउत्तं). — WR 'गदे, O 'समए गदे.
— N बलणं.

7¹ PW पुण, S omits.

8^a W मञ्जुगहसगह°, OR मज्जगहए वहलचंद-
ण°, ST मञ्जुखदिखणवचंदण°, U मञ्जु-
गहदिखणवचंदण°. — TU 'सोअलाणं

8^b P निसेविद°, W णिवेसिय°, NOR णिवे-
सिद°, STU साअणहसेविद° (S 'सेविअ°).
— TU 'णिरंदर°.

8^c N इसोसि, STU णोसासु. — N वीअण-
वा°, STU वीअणिअ°. — PWNORU
'कणुक्खिदाणं, S 'कणोल्लिदाणं, T 'क-
णुखिदाणं.

8^d PW कुणदि, N वहदि, R कुणघ. — W
वहूणं, NO बलाणं, R बलाणं.

9^a P पच्चणजो, W पंचगं, OT पच्चगं, R प-
च्चगं. — NOR 'रुअ°, STU 'वृद°. —

S 'भंग°. — T दिणे. — WOR संगमं,
O in the margin संगमो.

9^b WOR थंढताण मणम्मि होति सहसा वे
णाम हल्लोहला (W 'हलो); O in the
margin as our text. — PNOTU
ताण. — PO खणं व झत्ति, N क्वणं
भवंति, TU खणे व्व. — O दअहा. — P
यच्चंति, N वदंठंति, O वटंति.

9^c P जाणं सो ण खणं पि, WOR ते णिहं ण
खणं (W खणणं omits ण) पि, NSTU
जाणं ते (SU दो) अ मणम्मि, O in the
margin णिच्चं जाण खणं पि. — ST दंति.
— P नि, T omits ण. — PW रई,
T रइ. — SU रित्त व्व, T रित्तं च. —
P ते ताविणो, WOR संदाविणो, STU
उत्ताविणो.

9^d P जत्ति, N झत्ति, T टित्ति, U ठंति. —
P. मणोरहेक°, WOR जअम्मि दीहरतमा.
— NT मसोपमा. — S वसरा.

विदुषकं प्रति^१। अत्थि तग्गदा का वि वत्ता^२।

विदुषकः। अत्थि^३। सुणादु पिअवअस्सो^४। कधेमि सुहासिदं दे^५। जा सा कप्पूरमञ्जरीए रक्खाभवणे सुरङ्गा दिणा सा देवीए दिट्ठा^६। तदो तं सुरङ्गादुवारं देवीए पिहुलसिलासंचरण शीरन्धं कटुअ शिवद्धं^७। अणङ्गसेणा कामसेणा कलिङ्गसेणा वसन्तसेणा विब्भमसेण त्ति पञ्च चामरधारिणीओ सेणन्तणामहेआओ सहेण फरक्किदफरअकर-
वालहत्थाओ कारामन्दिरस्स रक्खाणिमित्तं पुव्वदिसाए शिउत्ताओ^८।

अणङ्गलेहा चन्दणलेहा चित्तलेहा मिअङ्गलेहा विब्भमलेह

9¹ P राजा विदु, S omits.

9² PW अवि अ अत्थि, N यअस्स अत्थि, STU किं अत्थि after वत्ता. — N तग्गदा, OR तत्थग्गदा.

9³ P सुखेदु, W सुणदु. — STU यअस्सो.

9⁴ PWSTU कधेमि. — P सुहासियं, W क-
खसुहासियं. — P त, W ते, STU
omit दे add राजा। कधेहि २। (T
omits २) विदु^१।

9⁵ P जं सा, W omits सा; N जतो प्पहुदि.
OR जतो प्पहुदि सा. — PNOR भञ्ज-
री. — P रक्खाभवण, N भवणादो
— P सुरंगादुवारं, N सुरंगादुआरे, O सु-
रंगा, R रंगा, T सुरंगदुवारेण. — PN
omit दिखा; T गदा. — PNOR omit
सा. — POR omit देवीए. — P दिट्ठे,
OR omit. — WT add राजा। तदो
तदो। विदुषकः.

9⁶ P translation only. — N तदो प्पहुदि,
OR तदो आरहिअ, SU तदो अ. —
WT omit तं. — OR सुरंगा. — W
N दुआरं, STU कुदरं omit देवीए. —

N यदनसिला, STU पिंगलसिला. —
T शीरंधे. — W कटुइय, S करिअ. —
W शिवद्धं, NR विहिदं, O omits;
STU शिव्यधिअ. — P देव्या पयुरसि-
लासंचयेन यंधापितं नीरंधं कत्था.

9⁷ W अखं च before अणङ्ग. — WOR क-
लिंगसेणा कामसेणा, N कलंगसेणा वसन्त-
विब्भमसेणा चिन्तसेणा यामधेआओ omits
कामसेणा and त्ति पंच; ST विब्भमसेणे
त्ति पंच. — PN omit सेणन्त, WOR
ःण त्ति याम, W धेया, OR हेआ.
— P omits सहेण-हत्थाओ. — NOR
omit सहेण; S सहेण वि. — W फर-
क्किदफरया करवालहत्था सहचारणोड, N
फारकंपिदकरवालधारिणीओ, OR फर-
क्किदफरकरवालहत्थाओ (O कर), S
परप्परं किं पि कलवालहत्थाओ फलभावो,
T परप्परं कंपिदकरवालहत्थाओ सच्चंमा-
यो, U परप्परं कंपिदकरवालहत्थाओ सफ-
साओ. — N कारमंदिररक्खा, SU
कारमंदिररक्खा, T वंदिधररक्खा. —
P देसाए, N दिसाओ, T दिसा. —
S शिउत्ताओ T शिउत्था

ति लेहन्तणामहेआओ पञ्च सेरन्धीओ पुङ्खिदसिलीमुहधणुहत्था-
ओ दक्खिणदिसाए णिवेसिदाओ⁹।

कुन्दमाला कञ्चणमाला वउलमाला मङ्गलमाला माणिक्क-
माल ति मालन्तणामहेआओ कलिदकुन्तहत्थाओ तम्बोलकरङ्कवा-
हिणीओ पच्छिमदिसाए ठाविदाओ¹⁰।

अणङ्गकेली बक्करकेली सुन्दरकेली राअकेली कन्दप्पकेलि
ति केलीअन्तणामहेआओ फलअखग्गधारिणीओ मज्जणपाली-
ओ उत्तरदिसाए आढत्ताओ¹¹।

9⁹ P ता अणंग°. — OR चित्तलेहा चंदलेहा,
STU चंदणलेहा (U चंदलेहा) मिअंकलेहा
इंदुलेहा, W मियंग°. — SU °लेहे ति. —
PWORS omit लेहन्त°; N गामधेआओ,
T गामहेआवो. — U omits पञ्च. — P
पुंसिदसिलिमुहधणुहत्थेण निवडणिबद्धतो-
णोरुट्टुद्धरधाणुक्कसस्सण समं सरंधीसत्थेण, W
पुंखितसिलीमुहधणुहत्था निविडसंनद्धसेरं-
धीसत्थेण, N °सिलीमुहहत्थाओ, OR °ध-
णुहत्थेण णिवित्थ(R °ट्टु°)सेरंधीसत्थेण सह
(R omits सह), STU °धणुहत्थेणहत्थाओ.
— P दक्खिणाए दि°, N दत्तिणाए
दि°, S दहिविहिणिसाए. — OR णि-
वेसिआओ, S णिउत्ताओवेसिओ, T णि-
उत्तावो.

9¹⁰ P कुंद° कंचण° वउल° कुवलय° मंगलमाले,
W कुंद° चंद° चंदण° मंगल° कंचणमाल,
N कुंद° चंदण° कुवलअ° कंचण° मंगल°
माणिक्कमाल, OR कुंद° वउल° चंदण°
कुवलअ° माणिक्क° (R adds कंचण°)
मंगलमाल, STU किंद° कंचण° वउल°
(T वडल°) माणिक्क° रअणामाले (S °ला,
T °लं). — PT ति, N ति सत्त. —

PW गामधेयाउ, N माल ति गामधेआ-
ओ, OR गामहेआओ, S मालणामहेओ
पंव, T गाम. — P उहयहत्थकलिदकुंदेण
परिससहस्सण परिवेडिदाओ, W तह क-
लिदकुंतहत्थाउ, N णवणिसिदकुंतहत्थपा-
इक्कसहस्सेण, OR कलिदकुंदहत्थाओ, S
omits; T कंप्पिदकुदलट्ठीवो, U कड्ढिअ-
कोदंडलट्ठीओ. — P तंबोलकरंडवाहिउं,
W तंबोलकरंड°, R तंबोलकवाहिणीओ.
S तंबोलकरंगवाहिणीओ दंडहंथाओ दहि-
विदणिसाडिककोअंडलट्ठीओ, T तंटूल°, U
तब्बूल°. — PW ठविदाउ, N णिवेसि-
दाओ.

9¹¹ T अंगकेलि ववरक्कामराअकि ति. — W
OT वक्कर°, N कर्कर°, R पुक्कर°, SU ब-
ळ्वर°. — PW सुंदर° राअ° कंदप्पकेली,
N कंदप्प° सुंदर° णालुप्पलकेलि, OR रा-
अ° सुंदर° कंदोदकेलि, S सुंदर° काम°
राअकेलि, U काम° राअकेलि. — PW
omit ति. — PS omit केली°; WN
गामधेआओ, OR गामहेआओ, T के-
लिअंत°. — P चेडियक्कडत्तलाविडरिल्लेण
भिच्चसहस्सेण समं, W फडयकडयल्लचि-

ताणं पि उण उवरि मन्दारवदी तरङ्गवदी कल्लोलवदी मदि-
रावदी केलिवदि त्ति पञ्च वदीणामहेआओ कणअचित्तदराइहत्थाओ
सुहासिदपाढिआओ अज्झकवीकिदाओ" ।

राजा । अहो देवीए अन्नेउरस्स दासीसामग्गी" ।

विदूषकः । एसा देवीए सारङ्गिआ णाम सही किं पि विणवेदुं पे-
सिदा" ।

सतः प्रविशति सारङ्गिका¹⁵

सारङ्गिका । जअदु जअदु भट्टा" । देवी विणवेदि" । अज्ज वडसावि-
त्तीमहूसवोवअरणाइं केलिविमाणं आरुहिअ देवेण पेक्खिद-
वाइं ति" ।

सत्ता विदुषयिदुरिन्नाड, N कालभाषणभा-
रिणीओ पापिदङ्गसदस्सेण समं, OR कह-
अचङ्गयेन्नणयिज्जुरिन्ना, S सफनभासि-
सभा, T कणअयेत्तधारणीओ, U कणअये-
सदंइहत्थाओ. — P मज्झणयालीड, NTU
omit; OR मज्झणकरीओ, S *यानिभा.
— W केनीसहेण उत्तर. — PS आण-
साओ, W अटताड, T पच्चक्खिकिदायो,
U पच्चरुओकदा भाणंताओ.

9¹² U omits. — ST अणं वि, N ताणं वि.
— PO पुण, W मज्जे, R omits; T
उणो. — ST उयरि मन्तिरस्स. — P मदि-
रायटी कल्लोनं तरंगं माणं केलियदीदि,
W मंदारं कल्लोलं तरंगं मदिरां केलि-
यदि, N मदिरां केलिं कल्लोलं तरंगं
माणयदी, OR मंदिरां कल्लोलं भाणं
केलियदि, S दारं तरंगं कल्लोलं मदिरां
केलियदि. — PT ति, N पंच ति. —
WOR omit पंच यदी, N see below.
— P *धेयाड. — W कणययित्तं, N
परिहारकुमारीओ कणअं, S कणअयेत्तदी-

लिअकराओ, T omits, see iv. 9¹¹. —
P सुहासीयपट्टियाड, W सुहासिभा, NS
सुहासिभापाठि, U सुहासिभा, R सुहा-
स्यभापाठि, T सुहासिदपाठि. — P अह-
कयोरदाओ, W अहकयो, N धंदीणाम-
धेभाओ अहकयो, OR अहकयो, T
अज्झयोदायो. — WNOR *कदाओ. —
PW add पंच योणाफारीओ, N adds ति.

9¹³ PWNOR अहो देवीए सामग्गी भंतेउरोचिदा.

9¹⁴ N ओ वभस्स देवीए एसा, SU एसा वि,
T अहो instead of एसा. — W कि-
मपि, T किं वि. — P विणवेदुमागदा,
N विणवेदुत्तु, OR विणयिदुं किं वि, TU
विणयिदुं. — S पेसिभा. — P adds
राजा । आगच्छु.

9¹⁵ STU प्रविश्य.

9¹⁶ PN omit सार. — SU जेदु, T जेदु २.
— WN महाराओ.

9¹⁷ PN देव देवी, W भट्टाएकं देवी. — N
विखावेदी, U *वेह.

9¹⁸ P भाउभूदमादावडसावित्तीमहोसवे पेक्खेय-

राजा । जं आदिसदि देवी¹⁹ ।

चेटी निपतान्ता²⁰ । उभां परिक्रम्य प्रासादाधिरोहणं नाटयतः²¹
ततः प्रविशति चर्चरी²²

विदूषकः ।

मुत्ताहलिल्लाहरणोच्चआओ लासावसाणे तलिलंसुआओ ।

सिञ्चन्ति अखोणमिमीउ पेच्छ जन्तज्जलेणं मणिवारएहिं ॥ १० ॥

इदो अ¹ ।

परिभमन्तीउ विचित्तवन्धं इमाउ दोसोलह एच्चणीओ ।

खेलन्ति तालाणुगअप्पआओ तुहङ्गणे दीसइ दण्डरासो ॥ ११ ॥

समंससीसा समवाहुहत्या रेहाविसुइ अवराउ देन्ति ।

गाई, W भाउयाइ महुसउवयरणाइ, N चउत्यदिअहे भविअ यटसावित्तिमहुसवोअ-
करणाइ, OR यडसाइतीमहुसवोअवरणाइ,
S तडाअमहुसवोवरणाइ, T तडाअमहुस-
वोवकरणाइ, U तडाअमहु. — P देवेण
केलीविमाणपासादमारुहिअ, N देवेण के-
लिविमाणप्पसादमारुहिअ. — W देवेण
देवी पिक्खिदव्वणि, N °दव्व, T °दव्व.
— P omits ति; W तित्ति, NR ति.

9¹⁰ P आदेशे, NS देवी आणवेदि, TU देवी
आदिसदि.

9²¹ NOR omit परि°. — P प्रासादरोहणं,
W °रोहनाटितकेन, NU प्रासादारोहणं, T
प्रासादावरोहणं.

9²² PORSTU omit. — W चर्चरी.

10^a N विदू भो पेक्ख २ मोत्ता°. — S °भ-
रणज्जलाओ, TU °भरणज्जलाओ. —
OR लासा°, T एच्चा°. — N चल्लिअं-
सुआओ, STU तरलंसु°.

10^b P सिञ्चन्ति, W सिञ्चिन्ति. — N अखोण-
मिमोअ, O °मिमोओ, SU °ममोओ, T

°ममीअ पेक्ख. — P जंभज्जलेणं, N जं-
ताज°, OR °लेहिं, STU जंतंजलं. —
W मणिभाइणेहिं, N °धारणेहिं, OR °धा-
रणहिं, STU जज्जरसिंगणहिं.

10¹ PWSU omit.

11^a P इदो हसंठीउ, W °मंतीए, SU °मंतीओ.
— WORSU इमा इदो, N घिणिम्मि,
T आमा इदो. — P दोसालह, WOR
सोलह, N दोसोहसं, S सोडह, TU सोडस.
— P एच्चणीओ, S एंवईओ.

11^b Mss. °गद°. — PNORU °पदाओ, S
°प्यवाओ, T °पदावो. — S रंगंगणे, TU
रंगंगणे. — POR दीसहु, WN दीसदि,
S omits. — P दंडरेसी, W डंड°, N
दंतुरासे, S तडुओ सो, TU तंडवो सो.

12^a P समंससीसमव्वाहुहत्य, W सामंस°, N
°सोसं. — N °हत्थं, S सहवाहुबंध, U
°वाहुबंधा. — N रेह°, S रेखा°. —
WOR °विसुद्धा. — N अवराओ, SU
अपराओ, T अपरा. — PS दंति, N
होति, T दअंती.

पंतीहिँ दोहिँ लअतालबन्धं परोप्परं साहिमुहीउ चलिँ ॥ १२ ॥
 मोत्तूण अणा मणिवारआइं जन्तेहि धारासलिलं खिवन्ति ।
 पडन्ति ताओ सहिआणमङ्गे मणोभुवो वारुणवाणचङ्गा ॥ १३ ॥
 इमा मसीकज्जलकालकाआ तिकण्डवावाउ विलासिणीओ ।
 पुलिन्दरूवेण जणस्स हासं समोरपिच्छाहरणा कुणन्ति ॥ १४ ॥
 हत्ये महामंसवलीधराओ हुंकारफेक्कारवा रउहा ।
 णिसाअरीणं पडिसीसएहिँ अणा मसाणाहिणअं कुणन्ति ॥ १५ ॥
 का वि वाइअकरालहुडुक्का रम्ममह्लरवेण मअच्छी ।
 दोल्लआहिँ परिवाडिचलाहिँ चल्लिकम्मकरणम्मि पअट्टा ॥ १६ ॥

[iv. 16. 21]

12^b RSU पंतीहि, T पंतिहि. — P दोहि
 — NSU परप्परं. T यरपर. — WORS
 'मुहो, N 'मुहा, TU 'मुहोओ. — P
 एले, W चलंति, N पुर्वति, OR अ के-
 लि, S छं ॥ खं ॥ लिं, T सल्लो, U
 छल्लिं.

13^a U मोत्तूण. — P मणिवारवाइं, OU 'धा-
 रभाइं, R 'हारभाइं, S 'सारभाइं, T मु-
 क्खअम्मपिधारभाइं. — N जन्तेहिँ, OR
 जंतिण. — R विर्वति, ST विर्वति.

13^b T पंटेति. — P सहिआण अंगे, WO in
 the margin R महिलाण अंगे (W अं-
 गो), N अ पिआण अंगे, O in the text
 अविआण अंगे, S वि पिआणमंगे, TU
 वि पआणमंगे (T 'मंगे). — P मणो-
 भवे, W मणोहवा, OR 'मुओ T 'मयो.
 — P 'वाणउक्का, W 'वाणउक्का, N 'वा-
 णकप्पा, O 'वाणजुक्का in the margin
 'लोग्गा, R वाणजुक्का, T 'वाणधंगो.

14^a N समोकज्जलकालअंगा, OR 'कालदेहा,
 S मसोकज्जल, T मसोकज्जल, U म-
 सोमज्जल. — P तिकण्डवावाउ, N ति-

दण्डहारोओ, OR तिकण्डवावाओ, ST ति-
 कण्डवावाओ, U तिण्डवावाओ.

14^b WT 'उपेण, N 'उपण. — ORST 'भ-
 रणा. — W करंति, T करंति.

15^a N omits. — P महामासविलोउ बाला,
 W 'वलीधरोउ, O महावंस, OR 'व-
 लीधराओ, STU महामंसधरोओ वङ्क (T
 बङ्क) हुंकारफेक्कार (S 'धिक्कार, T 'पे-
 क्कार). — OR 'रवाउ. — P रउहा,
 OR रुहा, SU अ रोहा, T अ रंदा.

15^b N omits. — W णिसाअरीहिँ, S 'सरीयं,
 TU णोसाअरीयं. — P मासाणा, S
 'मिणअं. — O करंति, R करंति end of
 the mss.

16^a PNO वादिद, WT वादद, S वादिअ.
 — P 'हुडुक्का, NT 'हुडुक्का, O 'हुडुक्का,
 S 'हिडुक्का. — PWO मंदमह्ल. —
 WNT 'लण्ण, U 'रण्ण. — WST
 मिअच्छी.

16^b PWN0 भूलदाहिँ (W 'हि), SU दोल-
 आहि. T दोल्लदाहि. — N पहिवाहिँ

किङ्किणीकअञ्जणञ्जणमणा कण्ठगीइलअजन्तिअतालं ।

जोइणी व लअणञ्जणलीलं तारणेउररवं विरअन्ति ॥ १७ ॥

कोउहल्लवसजङ्गमवेसा वेणुवाअणपरा अवराओ ।

कालवेसवसहासिअलोआ ओसरन्ति पणमन्ति हसन्ति ॥ १८ ॥

प्रविश्या^१

सारङ्गिका । पुरो ऽ वलोक्य^२ । एसो महाराओ मरगदपुञ्जादो कअलीघरं अ-
णुप्पविट्ठो^३ । ता गदुअ देवीए विण्णविदं णिवेदेमि^४ । उप्पत्त्य^५ । जअदु
जअदु भट्ठो^६ । देवी विण्णवेदि जधा साअंसमए तुम्हे मए परिणाइ-
दव त्ति^७ ।

चलाहिं, SU परिपाडि°, T परिवाडिच्चिं.
— P वल्लिकम्म°, W चलि २ कम्म°,
N णच्चकम्म°, O चारिकम्मकरणोहिं, STU
झल्लि°, S °करम्मि. — P पड्डा.

17^a P खिंखिरोकदरणमणा, W °कदरणञ्जण-
सहं, NS °कद°, O °किदसणञ्जणसहं,
T किंकिणीए किदझंञ्जणमणा, U °किद°. —
P कंठगीहिलयजंतिदताणं, W °गीदि-
लयजंतिद°, N °गीदलअजंतिदताला, O
°गादलअजंतिदताणं, SU °गीअ°, T
°गीह°.

17^b P योगिणी, N जोगिणी, O जोइणि, T
जोअणि च्च. — P °कोलं, WU °केलिं,
N °किल्लं, S लअणं-णलीलं. — W °र-
वा, N तालणेउररअं, S °णेउण°. — P
विरयंते, N विलअंति, O विरयंति.

18^a PWO कोदु°. — P °हल्लजणगांगनिवेसा,
N °जणगांगुलवेसो, S °वसगामिर°, TU
°गम्मिर°. — PWNO °वादण°.

18^b P °नासियलोयं, W °भामिअ°, N °हासिद°,
O °भामिअलोकं, S कालवेअरवहासिअ°
corrected to कारवे°, T काअवेअरअ-

भासिअ°, U राअवेअरअहासिद°. — PW
उसरंति. — S अंसंति.

18¹ P omits. — WT add सारंगिका.

18³ W विलोक्य.

18³ PWSTU एस; PN add पुरो. — S
omits महाराओ, U puts it after म-
रग°. — P मरगयपुंज घ्येव, W मरगयपुंजे
व गदो, NO मरगअकुंजं (O °पुंजं) जेव्व
गदो, SU मरगअ°, T मरकअ°. — PS
TU कदली°, N कंदली°. — PWN °हरअं,
T °घरमइझमणुपविट्ठो, P अणुपड्डा,
W अणुपयट्ठो, N अणुपड्डो, O पड्डो,
S पविट्ठो भट्ठो, U °विट्ठो.

18⁴ P ता तगद पि, N ता तगदं पि गदुअ,
O omits गदुअ. — N देवीविण्णविदं,
O विण्णविदं, STU देवीविण्णविदं. — P
WNT विण्णवेमि.

18⁶ O जअदु once only, SU जेदु once
only, T जेदु २. — W महाराउ, N
देओ, O भट्ठार.

18⁷ W भट्ठारय देवी, PNO add एदं, W इदं.
— STU जह; TU add अज्ज. — N

विदूषकः । भोदि किं एदं अकराडकुम्भराडपडणं^१ ।

राजा । सारङ्गिण सव्वं वित्थरेण कधेसु^२ ।

सारङ्गिका । एदं विण्णवीअदि^{१०} । अणन्तरादिक्कन्तचटुहसीदिवसे देवीए पोम्मराअमई गोरी भेरवाणन्देण कटुअ पडिट्ठाविदा^{११} । अअं च दिक्खाविहिप्पविट्ठाए देवीए विण्णत्तो जोईसरो गुरुदक्खिणाणि-मिहं^{१२} । भणिदं च तेण^{१३} । जइ अवस्सं दक्खिणा दादब्बा ता एसा दीअदु^{१४} । तदो देवीए विण्णत्तं^{१५} । जं आदिसदि भअवं ति^{१६} । पुणो वि

संज्ञासमर; S adds भज्ज. — N कुअं, SU तुमेहिं सा, T ठमं. — P मया परिणाविदसु, W *णावदव्य, N *णेदव्या omits ति; S *णावदेव्यो, T *णावदय, U *णावदव्ये.

18^१ W भोदो, N भो, ST omit; U होदि omits किं — P *कुम्भण्ड*, W *कुम्भ-हवरणं, N अकालकोहं*, O अअं*, S TU आभासादो णियहिअं अहं* (S अ-अं*) गुण्ढफलं (S कोहिं*फलं).

18^२ WO सवित्थरं omit सव्वं. — PS कधेहि, N कधेहि, T कधेस, U कधेसु. — P adds किं खेदं, W कं खेद ति, O किं एदं ति.

18^{१०} N एवं, O देव एदं, SU एवं, T omits. — T कहिजइ.

18^{११} P अणन्तरातिक्कन्तचटुहसीदिवसे दिवसे, W अदिक्कन्तचटुहसीदिवसे, N अणन्तरातिक्कन्त-चटुहसीदिवसे, O अणन्तरं णियत्तवउह-सीदिवसे, S अणन्तादिक्कन्तचटुहसीदिवसे, T अणन्तराणांक्कन्तचटुहसीदिवसे, U *क्कन्तच-उहसीदिवसे. — P पोमरायमाणिक्कमणी, W पोमरायमाणिक्कमयं, N पोमोराअमई, O पोम्मराअमाणिक्कमई, S पोम्मराअमंरं.

— W गोरिं, N गीरीं. — W कटुअ भेरवाणंदस पासे, N कटुअ भे. — PT कटुअ. — P परिणाविदा, W पदि*, N पडिट्ठाविदा, O पडिट्ठा*, S पडिट्ठाविभा, T पटाविदा, U पट्.

18^{१२} PWNO सअं. — POT अ. — P दि-क्खा गिह्वाद, W दिक्खा गदीह्वा, NO दिक्खा गहिदा, S दक्खिणाणिहिं पयिट्ठाए, T दिक्खाविहिहिणिविट्ठाए, U दिक्खाविहि-प्पविट्ठाए. — P तदो देवीए, W तदा तयापि, NTU omit देवीए; O तदो तस. — P विण्णविदो य सो, N विण्णत्तो.

18^{१३} O तेण जोईसरेण, TU वेण.

18^{१४} P दि, W जदि, OSTU जइ मे. — NO गुरुदक्खिणा. — PWSU दाअच्छा. — P एसा दोअदु, W पसादोअदु, N पसादोअदु महाराअस, O अहिलहिदो अत्यो करोअद ता एसा दोअदु, S पसाद उप्पादोअदु एदं, TU उप्पादोअदु एदं.

18^{१५} PS omit तदो. — N विण्णत्तं, STU भणिदं.

18^{१६} W जं आ- तं फायव्यं, N आदिसति, S *सइ. — O भेरवाणंदो. — PWNSTU omit ति.

उल्लविदं तेण¹⁷ । अत्थि एत्थ लाडदेसे चण्डसेणो णाम राआ¹⁸ । तस्स दुहिदा घणसारमञ्जरि त्ति¹⁹ । सा देवणएहिं णिद्धिटा जधा एसा चक्कवट्टिघरिणी भविस्सदि त्ति²⁰ । तदो सा महाराएण परिणेदवा जेण गुरुस्स वि दक्खिणा दिखा भोदि²¹ । भट्टा वि चक्कवट्टी किदो भोदि²² । तदो देवीए विहसिअ भणिदं जं आदिसदि भअवं त्ति²³ । अहं च विस्सवेदुं पेसिदा²⁴ । गुरुदक्खिणा वि दिखा²⁵ ।
विदूषकः । विहस्य²⁶ । एदं तं सीसे सम्पो देसन्तरे वेज्जो²⁷ । इध अज्ज विवाहो लाडदेसे घणसारमञ्जरी²⁸ ।

18¹⁷ P पुखो पुणो. — WO omit वि. — O भणिदं, STU उत्तं; PWO add च. — T तेण भैर°, U देण.

18¹⁸ N अत्थ एत्थ. — P लाडसमंडले, W °देसम्मि, NT लाट°, O लाडदेसमंडले. — W °सेणे.

18¹⁹ S दुहिआ. — P °मंजरी त्ति, N °मंजरी णाम.

18²⁰ P दिवणहि, WT °सुएहिं (T °हि), N देवखेहिं, O देवखेहिं. — P दिट्ठा, W आड्ढा, NO आदिट्ठा, T omits. — W NOT omit जधा; SU जह. — STU omit एसा. — P चक्कवट्टकारिणी, N चक्कवत्ति°, T °परिणी हविस्सदि. — P omits त्ति, — T adds णिद्धाहिदं.

18²¹ P omits. — N omits सा; O तए. — PW °राअहत्थेण, N °राअस्स, O °राओ. — PW परिणाविदव्वा, N °णेतव्वा, O °णाविदव्वो त्ति, TU °णेतवा. — N तेण. — NSTU गुरुदक्खिणा, O अम्ह. गु°. — NU omit दिखा; S वि दिखा. — PW भविस्सदि, O भोदु, S होइ, TU होदि

18²² WNO भत्ता. — NTU omit वि; OS अ. — O चंक्कवत्तो. — PWNO कदो, SU omit; T कोदे. — P भोत्ति, WT होदि, O भोदु त्ति, SU होइ.

18²³ P omits तदो; W ता. — SU विह° दे°, T अवहसिअ दे°. — PNO भणिअं, T मणिदं. — P यदा. — O आणवेदि, S आदिसइ. — PWNOS omit त्ति. — W adds तं कोरदि.

18²⁴ P तदो अहं च. — PNSTU °विदुं. — S पेसिआ.

18²⁵ P गुरुस्स वि गुरु°, WNO गुरुस्स गुरु° (O दक्खि°) SU तुह गुरुद°, N °दक्खिणाणिमित्तं. — PWNO omit वि. — W सा instead of दिखा, N omits; O दिखे त्ति. — U adds होइ.

18²⁶ O omits.

18²⁷ W ता उवक्खाणं एदं. STU इदं. — PWT omit तं; N ते, U ता. — P उसीसे.

18²⁸ Mss. इह. — OS विआहो. — P लाइसे, N लाट°, STU देसन्तरे. — TU °मंजरि त्ति

राजा । किं दे भेरवाणन्दस्स पहावी परोक्खी²⁹ ।

सारङ्गिका । देवीए कारिदं पमदुज्जाणस्स मण्ड्यद्विदवडतरूमूले चामु-
रडाअदणं³⁰ । भेरवाणन्दो वि देवीए समं तहिं आगमिस्सदि³¹ । त-
ग्गदे अ तक्खणविहिदे कोदुअघरे विवाहो भविस्सदि³² । इति परिक्रम्य
निष्क्रान्ता³³ ।

राजा । वअस्स सयं एदं भेरवाणन्दस्स विअम्भिदं ति तक्केमि³⁴ ।

विदूषकः । एवं रोदं³⁵ । ए हु मअलज्जणं अन्तरेण अणो मिअङ्कम-
णिपुत्तलिअं पण्ड्यरावेदि सेहालिआकुसुमुङ्कारं वा करोदि³⁶ ।

प्रविश्य³⁷

18²⁹ P ते पुण, N ते, O omits; STU देण.
— N भेरवाणंदप्पहावी. S भेरवाणंदप-
भावेण, P पहावा, TU पहायेण. — P
परोखेवा, W परोक्खे, N ण प्पक्खय्यो,
S भवरक्खो, T ण सक्कोअदि विदू, U
अपरोक्खो. — O adds दे तां प्रति कहिं
स संपदं भेरवाणंदो.

18³⁰ P देवी, STU omit. — PNO कारिद,
W *दे. — W पमुज्जाणस्स, TU *ज्जा-
ण. — POU *दिदे. — P *तरूमूल, N
*वडलतर, S *वट. — P चामुंहाअदणो,
WN *हाअअणे, O *हाअवणे, STU
चामुंहाए आअदणं (S *तणं).

18³¹ O भेर. — PWNOS omit वि. —
PWN देवी omit समं. — PWNOTU
omit तहिं. — SU आगमिस्सदि, T
आमिस्सदि.

18³² P उभौ अणदो, W अणदो, N ता अ-
ज्ज. O ता सज्ज, TU तणए. — NO
TU omit अ. — W तक्खणविहिदा,
NO तक्खणाविहिदो, S तंकाळ, TU
तंकाळ, U *विहिद. — P कोदुअघर.

W केअईलदाहरए, N कोकहहघरे, O
कोकहलेना. — PNOSU omit भवि-
स्सदि; T हविस्सदि. — PWNOS add
ता इह ज्जेव (P ज्येव, O ज्जेव्य) देवेण
ठादव्वं (P गंदव्वं, W गंतव्वं).

18³³ P omits इति. — ST omit परिक्रम्य.

18³⁴ W राजा साकूतं. — WNU सयं —
W विरयभिय, N विज्जुंभिअं, O विअं-
भिअं ST भेरवाणंदविहिदं, U भवरवा-
णंदविहिअं. — PS omit ति; WT ति.
— P तक्केमि.

18³⁵ OSTU एदं. — N खेदं, SU एदं.

18³⁶ NU मिअंकल, OST मिअल. — P
मयंक, W मियंकपुत्तलियं, O *पुत्तलिं. —
PO पण्ड्यरावेदि, W पण्ड्यवेदि, N पणसा-
एदि, S *खेद, U पण्ड्यरियेदि. — W
ए हु सरअसमोअमंतरेण सेहा, N ए हु
रुदुसमअमंतरेण सेहा. — P *कुसुमङ्कोरं,
W *कुसुमङ्कोरो, TU *कुसुमफुङ्कारं. —
PO विकरोदि, WN किरदि, S करेद, U
करोदि.

18³⁷ NO ततः प्रविशति.

भैरवानन्दः । इअं सा वडतरुमूले णिब्भिणस्स सुरङ्गादुवारस्स पिधाणं
चामुण्डा³⁸ । तां हस्तेन प्रणम्य³⁹ ।

कप्पन्तकेलिभवणे कालस्स पुरो ऽ सुराण रुहरिसुरं ।

जअइ पिअन्ती काली परमेठ्ठिकवालचसएण ॥ १९ ॥

प्रविश्योपविश्य च¹ । अज्ज वि ण णिग्गच्छदि सुरङ्गादुवारेण कप्पूरम-
ञ्जरी² ।

ततः प्रविशति सुरङ्गाद्वारोद्घाटितकेन कर्पूरमञ्जरी³
कर्पूरमञ्जरी । भअवं पणमामि⁴ ।

भैरवानन्दः । उइदं वरं लहसु⁵ । इध ज्जेव उवविस⁶ ।

कर्पूरमञ्जरी उपविशति⁷
भैरवानन्दः । स्वगतम⁸ । अज्ज वि ण एदि देवी⁹ ।
प्रविश्य¹⁰

18³⁸ P एदं तं, O इदं वडतरुमूलणिब्भिण, SU
वडअरु°, T वउसाहि°. — W णिकंतस्स,
N विनिंहिदस्स. — O सुंगा°. — N
°दुआरस्स. — P पिधाण, W विधाने,
N पिहाण, OSU पिहाणं, T पिथाणं. —
W चामुंडास्ते, O omits; T चामुंडाअ-
दणं. — WO add इह (O एत्थ) ज्जेव
(O ज्जेव्व) खणमेतं चिट्ठामि.

18³⁹ PN omit तां; W चामुंडा, O चामुंडां.
— SU कृतांजलिः प्रणम्य. — N adds
पटति.

19^a P °भुवणा कोलस्स. — WNS omit पुरो.
— P सुराण, WN पुराण, O सुरासुर,
ST सुरासुराण (T °णं). — W रुहरिसु-
रपुरं, N रुहरिसंपूअं.

19^b PNO जअदि. — N चंडी परमेठ्ठो. —
T °कपालचसएया.

19¹ P प्रविश्योपवि व, OSTU °श्योपसृत्य. —
NO omit च.

19² O कहं अज्ज वि. — P निग्गच्छदि, N
आअछदि, S णिग्गच्छइ. — O सुंगा°. —
NO °दुआरेण.

19³ U omits ततः. — W °द्घाटननाटितकेन,
NSU सुरंगोद्घाटितकेन, T सुरंगोटितकेन.

19⁴ TU कर्पू° पुरोवलोक्य. — P पणविज्जसि,
WO पणमिज्जसि, N पणविज्जसि.

19⁵ P उच्चिदं. W पुत्ति इच्छियं, N उच्चिदं, S
वच्छे इमं, T उदई. — P वर. — W
लह, OT लहेसु, S लहेहि, U लहस्सु.

19⁶ N omits. — Mss. इह. — P व्येव,
O ज्जेव्व, SU एव्व, T यव्व. — P
उपससु. W उपविस, O उवविससु, SU
उवविसोअदु (S उप°), T उवविसडि.

19⁷ PNSU omit. — W कर्पू° तथा कृत्वा.
— T omits उपविशति.

19⁸ PNSTU omit भैर°; W स्व° भैर°. —
OS omit स्वगतम.

19⁹ O कहं अज्ज. — STU ण एदि अज्ज

राज्ञी । परिक्रम्य पुरो ऽ यलोक्ष च¹¹ । इअं भअवदी चामुण्डा¹² । प्रणम्यायलोक्ष च¹³ ।
इअं कप्पूरमञ्जरी¹⁴ । ता किं रोदं¹⁵ । भेरयानन्दं प्रति¹⁶ । इदं विखवीअदि
णिअभवणे विवाहसामग्गिं कदुअ आअद म्हि¹⁷ । ता गेरिहअ
आगमिस्सं¹⁸ ।

भेरयानन्दः । वच्छे एवं करीअदु¹⁹ ।

राज्ञी व्याप्य परिक्रामति²⁰

भेरयानन्दः । विहस्य स्थगतम्²¹ । इअं कप्पूरमञ्जरीठाणं अखेसिटुं गदा²² ।
प्रकायम्²³ । पुत्ति कप्पूरमञ्जरि सुरङ्गादुवारेण ज्जेव तुरिदपदं गदुअ
सट्ठाणे चिट्ठु²⁴ । देवीए आगमणे पुणो आगन्तव्वं²⁵ ।

कप्पूरमञ्जरी तथा करोति²⁶

वि — N जो गहदि. — P कसायदी
देवी.

19¹¹ WT राज्ञी २, S देवी and omits the
rest. — TU omit परिक्रम्य. — W
यिलोक्ष. — P omits च; TU स्थ.

19^{12, 13} O भअयं प्रणमामि । भेर । विरं जोअ
उययिससु । देवी.

19¹⁴ P भयं, W भय इयं. — P भगवती
देवी चा, W भवती, SU 'वह'.

19¹⁵ PN प्रविश्याल्लोक्ष च, STU omit.

19¹⁶ P भय इअं, W भय इयं, N इदो इअं,
O भय कप्पूर इअं, T इअं अ.

19¹⁷ NSTU इदं, O खेदं.

19¹⁸ T प्रकायं भेर प्रति.

19¹⁹ W इयं, O भअयं इदं. — P विणयवीय-
सि णियभुयणे, O 'भययं'. — P कदुअ
विवाहसामग्गिं, N कदुअ वि, O गदुअ
वि. — WT 'सामग्गी, S विआह'. —
PW आगद म्हि, O omits; T आदंदि.

19²⁰ P ततो, WN ततो तं, O omits; SU
तं. — PO गेरिहविअ, N गेरिहविअ,
S गहविअ. — ST आगमिस्से.

19¹⁹ PNOT यत्ते. — SU इदं, T इयं. —
WO करिदु. S करिद, TU करिदु.

19²⁰ P व्यादति, S omits.

19²¹ TU omit विहस्य.

19²² P omits इअं. — P कप्पूरमञ्जरी इति
गेहमणेसिटुं, W 'मञ्जरीपरं, SU 'जरी-
ट्ठाणं — W गदा इति निःक्रांता.

19²³ O प्रकायं कप्पूरमञ्जरी प्रति.

19²⁴ NOT 'मञ्जरी. — P त्वं सुरङ्गाद्वारेण,
N 'द्वारेण. O सुरङ्गाद्वारी. — P य्येय,
N ज्येय. O ज्येय, STU omit. — P
तुरिदपद, N तुरिदं पदं, SU तुरिअं,
T तुरिअं. — P गदुअ, W गदअ. —
P पणणे, W णिअभयणे, T संगणे. —
P विदु

19²⁵ PWS देवी. — O आगमणेण, STU
आअमणे. — O पुणो वि, S इह पुरो
वि, TU पुणो इह. — W आतंतय्यं,
STU आअं, TU 'दय्यं.

19²⁶ PU omit. — W कर्पू. । णं भअयं आ-
खवेदि । इति निष्क्रांता, N कर्पू दुङ्करं

राज्ञी । इदं रक्खाघरं²⁷ । प्रविश्यावलोक्य च स्वगतम्²⁸ । अए इअं कप्पूरम-
ञ्जरी²⁹ । सा का वि सारिक्खा दिट्ठा³⁰ । प्रकाशम्³¹ । वच्चे कप्पूरमञ्जरि
कीदिसं दे सरीरं³² । आकाशे³³ । किं भण्णासि³⁴ । मह सिरोवेअणा समु-
प्पस्य त्ति³⁵ । स्वगतम्³⁶ । ता पुणो तहिं गमिस्सं³⁷ । प्रविश्य पार्श्वार्णयवलोक्य³⁸ ।
हला सहीओ विवाहोवअरणाइं लहुं गेरिहअ आअच्छध³⁹ । इति
परिक्रामति⁴⁰ ।

प्रविश्य कर्पूरमञ्जरी तथेवास्ते⁴¹

राज्ञी । पुरो ऽ वलोक्य⁴² । इअं कप्पूरमञ्जरी⁴³ ।

भैरवानन्दः । वच्चे विभ्रमलेहे आणीदाइं विवाहोवअरणाइं⁴⁴ ।

करोति, O कर्पू° । जं भवं आणवेदि त्ति
निष्क्रान्ता.

19²⁷ PNS देवी, O राज्ञी निरूप्य. — NST
एदं. — P रक्खगेहं, N रक्खागेहं, O
रक्खाभवणं.

19²⁸ S omits च. — PWNO omit स्व°.

19²⁹ TU omit अए.

19³⁰ N omits सा; P adds पुण. — P
साङ्गा, W सारिक्खा, N सदिक्का, O
रस्सा सारिक्खए, S सारिक्की, T सरक्कि,
U सरिक्की. — P पिक्खिदा, W भण्णा,
N मए पि, O चिट्ठदि.

19³¹ PWNO omit.

19³² PN वत्से. — PNOT °मंजरी. — N
किदिसं, S कीरिसं, TU केरिसं.

19³⁴ WNSTU भण्णासि.

19³⁵ N सच्चा मह, TU omit मह. — P
सिरोवेणा, W सिरेवेभणा, N सरीरेभणा.
O °वेअणा. — PWNO omit समु°,
TU °प्पस्ये. — PWN omit त्ति. —

S adds ता सेरं सुप्पीअदु, TU सेरं सु-
प्पीअद.

19³⁶ P देवी, WO राज्ञी, NU राज्ञी स्व°, S
omits.

19³⁷ TU omit ता. — U पुणो वि.

19³⁸ S omits प्रविश्य; T प्रका°. — PN पा-
र्श्वतोवलोक्य O पार्श्वम°, STU पश्चादव°;
O adds च.

19³⁹ W हला. — PS omit सहीओ; N सु-
खीओ. — P °गरणाइं, W °णाइ, N
°करणाइं, S विआहो°, T °होवरणं, U
°होवअरणं. — P इह. WN लहु, STU
omit. — W गिरिहअ, SU गयिहअ. —
P आगच्छय, W आगच्छ, N आअध,
O आगमिस्सध, STU आअच्छह.

19⁴¹ P omits प्रविश्य; O कर्पू° प्रविश्य.

19⁴² S देवी. — PN add च. S adds स्व.

19⁴⁴ P कालवदि. TU. मिअंकलेहे; SU. add
किं. — WO आणिदाइं, S आणिभाइ.
— P °वगरणाइं. N °पकरणाइं, S वि-
आहो°, SU °णाइ, T °करणाइं.

राज्ञी । अध इ¹⁹ । किं उण घणसारमञ्जरीसमुद्दाइं आहरणाइं विसु-
मरिदाइं¹⁹ । ता पुणी गमिस्सं¹⁹ ।

भेरयानन्दः । एवं भोदु¹⁹ ।

देवी निष्कामति नाटितकेन¹⁹

भेरयानन्दः । पुत्ति कप्पूरमञ्जरि तं जेव करीअदु¹⁹ ।

कप्पूरमञ्जरी निष्कान्ता¹⁹

राज्ञी । रत्तायदप्रयेयं नाटयति कप्पूरमञ्जरीं दृष्ट्या¹⁹ । अए सारिक्खदाए विणडिद
हि¹⁹ । ह्यगतम¹⁹ । ज्ञाणविमाणेण शिञ्जिग्घं परिसप्पिणा तं आणेदि
जोईसरो¹⁹ । प्रकाशम¹⁹ । सहीओ जं जं शिवेदिदं तं गेण्हअ आअ-
च्छ¹⁹ । चामुपहायतनप्रयेयनाटितकेन तामवलोक्य¹⁹ । अहो सारिक्खदा¹⁹ ।

19¹³ WNSTU देवी. — PNO आणीदाइं,
W omits; STU अह इ.

19¹⁴ PWO पुण. — P 'मञ्जरीं समुचितार्हं,
WNO 'समुच्चि', S 'दाइ, T समुच्चिभाटं,
U 'इआइ. — PNSU आभरणाइं (SU
'इ), T आभलणाइं. — P दोसरि, W
दोसरियाइं. SU 'दाइ.

19¹⁵ STU ह्यं. — PO करीदु, N करीअदु,
STU omit भीदु.

19¹⁶ P omits देवी; WOTU राज्ञी. — W
निकम्प, ST निष्कामणं, U निष्कामं. —
S नाटयति.

19²⁰ STU omit पुत्ति. — P तं ज्ञेय, W
तं ज्ञेय, N तद् ज्ञेय, U तद् ज्ञेय,
S तुय वि तदिं, T तुमं वि तं ज्ञेय, U
तुय वि तं चेअ. — PWO करीदु, S
मंतय, TU करिअदु.

19²¹ S नायिका पूर्ययदाचरति, TU नायिका
निष्कान्ता.

19²² WOU देवी, N राज्ञी राजा च. S omits.

— W 'इहे — N नाटयतः. — STU
नायिकां दृष्ट्या. — S adds ह्य.

19¹³ P सारिक्खदा, W सारिक्खदा, N सा-
रिक्खदा, STU सारिक्खदा. — N वि-
णदिद, O विदंदिद, STU विणल्लद.

19¹⁴ S omits.

19¹⁵ O शिञ्जिग्घपरिसप्पिणा ज्ञाणं, S 'वि-
खादेण, TU 'विखाणेण. — P शिञ्जि-
ग्घपरिसप्पिणा, W शिञ्जिग्घं परिसरे अ-
प्पणो, N शिदिदं परिसप्पणं, STU
शिञ्जिग्घेण. — PO तामाणेदि, W तं
तामाणेदि, N तमाणेदि, S तं आणेदि,
TU पुरिसं (T पुरसं) इत्थिअं चा आणे-
दि (U 'योइ). — P महाजोयोसरी, W
महाजोई, N महाजोओ.

19¹⁶ WNSTU omit.

19²⁷⁻²⁹ WNSTU omit सहीओ. — N छं
once only, ST omit; U जो. — W
शिवेदिदं, ST विद्याहोइदाइं (S 'इ),
U विद्याहोइदो. — PO तं तं, W तं
तद्भं. NST omit. — O गेण्हअ, S

भैरवानन्दः । देवि उवविस महाराओ वि आअदो ज्जेव वट्टदि⁶⁰ ।

ततः प्रविशति राजा विदूषकः कुरङ्गिका च⁶¹

भैरवानन्दः । आसणं आसणं महाराअस्स⁶² ।

सर्वे यथोचितमुपविशन्ति⁶³

राजा । एसा सरीरिणी मअरुअपालित्तिआ देहन्तरसंठिदा सिङ्गार-
सवरचावलट्टी दिवससंचारिणी पुण्णिमाचन्दचन्दिआ⁶⁴ । अवि अ
गुणगणमाणिकमञ्जूसा रदणमई वाउल्लिआ⁶⁵ । तथा अ एसा विसा-
रिणी कुसुमणिभरा महुलच्छी⁶⁶ । किं च⁶⁷ ।

गणित्त, U गणित्तआ. — P आगदा, W
गळ्ध, S आअच्छत्त, T आअछत्त, U आ-
अच्छत्त. — W 'यतनेप्र', N 'यतननाटि-
तकेन, S चासुंडाण्हं प्रविश्य तामव' स्व,
TU चासुंडामंटपप्रवेशं नाटयति प्रविश्य
कर्पूरमंजरी पूर्ववदास्ते. — W तामलोक.
TU राज्ञी तामव'. — W सारक्खिदा २.
N सरिद्धं, SU सारिद्धं, T सरिद्धं.

19⁶⁰ P घत्ते कलावदि, W देवी. — WO
उवविससु. — WTU omit वि. — PW
आगदो. — P ज्जेव, NO ज्जेव्व, STU
एव्व and omit वट्टदि.

19⁶¹ T विदूषकश्च. — O सारंगिका च.

19⁶² N omits भैर'. — WNS आसणं once
only. — PSTU omit महाराअस्स.

19⁶⁴ N राजा नायिकां प्रति, TU राजा स्व. —
WO एसा सा. — W कर्पूरमंजरी सार-
क्खिया विलासचरणी instead of सरी-
रिणी. — P 'द्धयापालिया, W 'द्धियप-
रिद्धिआ, N मअरुअपालिद्धिआ, O मअ-

रुद्धअस्स सव्याधिआ सत्ती, STU 'पालि-
त्तआ. — P देहन्तरं संठिद, N देहन्तरेण
संठिआ, STU omit. — P 'सवधणु-
लट्टी, W 'सवर', N सिंगारसचावलिट्टी,
O 'संचअयावलट्टी, STU सिंगारसमर', T
'चाप'. — N दिअस', ST दिअह'. —
P पुणमुदिया, W पुण्णिमाइंद', NO 'अंद',
STU पुण्णचंद'.

19⁶⁵ S मण्णे, TU अवि अ मण्णे. — P पट्ट-
यगुणमाणिकमंजूसा, W एसा गुणगणमा-
णिकसुत्तिया, N प्पगुणगुण', O प्पगुण-
गण', S गुणगणण'. — BNOSTU
रअण', P गमयी, W मणिऊण मणस्स.
— BPO अंजणस्स सलाआ, W वाउ-
लिआ, N अंजणसलाआ, STU पुत्तलिआ.

19⁶⁶ P omits. — W जथा सु, N जथा अ,
O जथा, SU जथा, T omits. —
STU omit एसा. — B आरणकुसुममा-
णिप्पच, W लावणकुसुमणिसणा, N रअ-
णकुसुमणिउणा, O अरणकुसुमणिप्फणा,
STU विसारिणी कुसुमणिभरा. — O
महुलट्टी.

भुवणजअपडाआ खवेरहा इमीए ^{य तौ} ^{यत्तः}

जह तह एअणाणं गोअरं जस्स जाइ ।

वसइ मअरकेज तस्स चित्ते विचित्ते

वलइअधणुदणो पुहिण्हिं सरेहिं ॥ २० ॥

चिट्ठकः । जनान्तिकम् । सच्चं किदं तए आहाणअं । तइं गदाए वि णावाए
ए बीससीअदि । ता तुण्हिक्को चिट्ठ ।

राज्ञी । कुरङ्गिकां प्रति । कुरङ्गिए तुमं महाराअस्स विवाहणेवच्छं, कुण
सारङ्गिआ वि घणसारमञ्जरीए कोट्टु ।

20^a P 'जणपदाया, W भुअणजणपदीया, N
'जणवताभा, O 'यदाभा, T 'पदाभा. —
WN कभ, STU कयलोहा.

20^b BPO जह जह, T तह तह. — B गो-
अरे, N गोरत्तं. — BWNO जादि,
P दि.

20^c PSTU यभणवलयसखा (P घण, PT
'चलण') पेसिदो तस्स मखे. — O वस-
दि. — B मयरथो, W मयरदो, N
'केतु, O 'केटु. — N विचित्तो.

20^d W चलईय, N चलइद. — B पुंदेहिं,
P पुंखिदोसू, WNO पुंखिदेहिं, STU
पुंखिदेसू. — PSTU अणंगो, W ससरे-
हिं.

20^e B जनान्तिकं । एकांते, PN जनान्तिकेन.

20^f O वअस्स सच्चं, P सत्वं, T सत्वं. — B
कयं, PW कदं, O omits, S एदाए ग-
हिदं, U एआए गहिदं. — P ते, OSU
omit; T तोए. — P आहणयं, O आ-
हणअं सुणसु, S आमलणं, TU आमरणं;
S adds किं दु, TU किं तु.

20^g B तइंगिदाए, PN तइंगदाए, W मद्याण-

यतङ्गदाए, O तङ्गदाए, ST तङ्गदेण, U
तङ्गण. — NSTU omit वि. — B
योकाए, PW णावाए, N योभाए, O
णाविभाए, SU विअरेण, T विभाए. —
B बीससदि, WOSU विस्सतोअदि, T
विससिअदि.

20^h O omits. — S तं. — PWNSTU तु-
गहोको. — P चिट्ठ, STU चिट्ठामि. —
WO add पियवयस्स (W only) तुमं म-
अणसरप्पहारजज्जरिद (O 'ज्जरिअ') चिअअं
एवं कुक्कुराअंतं (O कुक्कुराअंतं) सुणिअ
देवो तुह भहिप्पाअं सुणिस्सदि (O सुणि-
स्सदि । तुण्हिक्कअं चिट्ठ) । भैरवानंदः ।
घळे (W only) पत्तं विवाहमंगलमुत्तुत्तं ता
महाराअस्स किज्जदु जधोचिदं तए पट्टि-
यणं (W जधोचिदप्पट्टि).

20ⁱ U omits राज्ञी. — BO omit कुर-
प्रति.

20^j B कुरंगोय, STU omit. — N तुअं. —
B योवत्थं, P 'निवत्थं, N योवत्थं, OS
विअह. — PWNNO कुह, S कु. — B

इत्युभे अप्युभयोर्विवाहघटनां नाटयतः⁷

भैरवानन्दः । उवज्झाओ हक्कारीअदु⁸ ।

राज्ञो । एसो सअलसोत्तिअमोलिमण्डणं अज्जउत्तस्स उवज्झाओ
अज्जकविज्जलो चिट्ठदि⁹ । ता करेदु अग्गिआरिअं¹⁰ ।

विद्वप्पकः । एस सज्जो भि¹¹ । भो वअस्स उत्तरीए गण्हं दाइस्सं दाव¹² ।
हत्येण हतयं गेएह कप्पूरमञ्जरीए¹³ ।

राज्ञो चमत्कृत्य सविषादमयलोकयति¹⁴

सारंगीया, P सारंगिए. — PNSTU omit
वि. — NT करोदु, O कीरदु.

20⁷ BO इत्युभयोर्विवाहः, PN °वाहकरणं,
STU उभे तद् इत्युभयोर्विवाहालंकारं (S
तद्हे ति उभः, T °वाहनेपथ्यं) कुरुतः.

20⁸ WO भैरः वच्छे. — B उवज्झाय, O उ-
वज्जाओ. — B हक्कारियदु, T अक्का-
रिअदु.

20⁹ BS omit राज्ञो; TU देवो. — B उ-
पाध्याय आर्यकपिंजलस्तिष्ठति. — PW
NO read अज्जउत्त एसो वि (O omits)
and omit सअल° अज्ज°; S सअलसो-
त्तिअमोलिमण्डणं अज्जउत्तस्स एस, TU एस
सअलसोत्तिअमोलिमण्डणं अज्जउत्तस्स. —
P उज्जाउ, O उव्वज्जाओ. — PN °क-
विंजलओ, STU °कव्वंजलो; S adds ति.
— T चिट्ठ.

20¹⁰ P भैरवानन्द ता करेदु, O कीरदु, STU
करीअदु. — B अगारियं, P अगिगा-
रियं, N अगिआरिअ, STU अगिकज्जं.

20¹¹ O विदु° त्वरितमुत्थाय. — BPWO omit

एस सज्जोम्हि, TU omit एस. — S
omits भि.

20¹² ST omit भो वअस्स; U ता वअस्स. —
N उत्तरीए, O उत्तरीअयण्डस्स, S उत्त-
रीअ, T उत्तरिखळे, U omits उत्त°-दाव.
— B गटिं, N गंठी, T गच्छिं. — B
दयस्स, N देविस्सं, O दइस्सं, S omits;
T वयहामि. — N ताव, S omits.

20¹³ B हस्ते हस्तं गृहाण कर्पूरमञ्जर्याः, W
परिणेतु मञ्जाराउ कप्पूरमञ्जरिं इति हस्ते
हस्तं ग्राहयति कर्पूरमञ्जर्याः, O तुमं ह-
त्येण, T वअस्स हत्येण, U गृहाण ह-
त्येण. — N इत्थं, SU हत्थंगुट्ठं. — P
गेएहे, N गेएहअ, SU omit; T कप्पूर°
गिदाण.

20¹⁴ BP इति राज्ञो चमत्कृत्य (P °ता), W
राज्ञो इत्याकर्ण्य स्वगतं किं नेदं इति च-
मत्कृत्य, N इति भन्ता संमुहे इत्यमप्य-
अदि इति संस्कृत्य, O इति चमत्कृत्य
कधं भुल्लो हं, S राज्ञो च° सविषादमा-
लो, TU देवो etc.

भैरवानन्दः । सुदुदरं भुल्लो सि¹⁶ । जदो कप्पूरमञ्जरीए घणसारमञ्जरि ति
णामन्तरं¹⁷ ।

राजा । करमादाय¹⁷ ।

जे कण्ठआ तिमिसमुद्धफलाए सन्ति

जे केअईकुसुमगम्भदलावलीसु ।

फंसेण गूण तुह मञ्ज सरीरदिखा

ते सुन्दरीअ बहला पुलअङ्कुराली ॥ २१ ॥

विदूषकः । भो वअस्स भामरीओ दिज्जन्तु हुदवहे लाआमोक्खो क-
रीअदु¹ ।

20¹⁵ B omits भैर; O भैर तस्य भावमुप-
लब्ध विदूषकं प्रति; S reads भैर वच्छे
यद्विसिद्ध, and then follows a lacuna
which a second hand has filled
out as in U; TU भैर । वच्छे किं पु
यद्विसिद्धादरं विअ पुलोएसि (T यिलोए-
सि). — SU omit सुदु-दि. — B
सुदुदरं, W उच्चय्याअ सुदुदरं, N तुअं
सुदुदुतरं, T सुदुअरं. — P भल्ली,
N भोली, T भता. — W ससि,
T सो.

20¹⁶ O छादं, T अदो. — SU कप्पूरमंजरि
ति. — BPSU घणसारमंजरीए, W
मंजर, NO मंजरी, T omits. — B
इति, POSTU omit. — B नामधेयां-
तरं, P किमंतरं, W अपरं नामंतरं, STU
णामंतरं इदं.

20¹⁷ ST add स्वगतं.

21 B केअइतिउसस्स कंटया ते सुंदरीए करफं-
रोमांदायलीएज्जिदा धुवं.

21¹ P जे क वि बालतिसस्स फले वसंति, W

जे के वि ते तिउसमुद्धफलेसु वृंति, N
तिउसमुद्धफले ण संति, O तिउसमुद्धफ-
लाए वृंति, S तिमिसदंघफलाए.

21¹ P जे, N ते. — PWN गंधदला, O
गुहदलायलीसु, SU लीए.

21¹ ST पदेय. — P गूण तुय मंजुसरीलाया,
W गूण तुह मञ्ज सरीरतुल्ला, N तुइअ
पुण मइअ सरीरतुल्ला, O गूणमिअ मञ्ज
सरीरओअस्स, STU ताए तह (T इअ)
मञ्ज सरीरदिखा.

21⁴ T दे. — PNO सुंदरीए. — P बहुपुल-
यंकुराद, W वल्लं पुलअंकुरिल्ला, NSTU
वहला (NT व) पुलअंकुराली, O पुलआ
वहला पउता.

21¹ B भो वयस्स । ता भामरीउ दिज्जउ । हु-
यवहे लाजा दिण्ड, P धामरिपाउ दि-
ज्जंतु, हुयासे लज्जामोषकं कोरदु, W भो
वयस्स भामरीउ दिज्जंतु हुयवहे लाजा
खिपिज्जंतु, N भो वअस्स पज्जलिअहु-
अयहभमरीओ दिज्जदु हुअयहे जलांज-

राजा सर्वं तथैव नाटयति² । नायिका सलज्जा तिष्ठति³ । राजा विवाहं निर्वर्त्य सोत्साहं यथाहं
सर्वान्समभ्यर्च्य चक्रवर्ती भूत्वा आसां चक्रे⁴ ।

नेपथ्ये⁵

लीओ क्विपदु, O भो वअस्स भामरिओ
दिज्जंतु वहुलजंजलीओ खिप्पदुः, S व-
अस्स पज्जलिए हुअवहे आहुदी दिज्जइ ।
(lacuna) क्वो । तुवरिअपदं दिज्जउ भ-
मरीओ, TU वअस्स पज्जलिदे (U ए)
हुदवहे आहुदी दिज्जउ (T ई) करउ
लाआमोक्खो । तुवरिअपदं करीअदु सत-
पदी परिक्कमो.

21²⁻⁴ B भामर्या नाटयन्ति । नायका धूमेन
व्यावृत्तमुखी । राज्ञो सपरिवारा निःक्रांता,
P भामर्या नाटयतः । नायिका धूमेन वि-
मुखी । राज्ञो परिवारा निःक्रांता । राजा
सर्वं करोति विवाहं निर्वर्त्य सोत्साहं स-
र्वानपि यथाहमभ्यर्च्य विसर्ज्य चा चक्रवर्ती
भूत्वा तथा सह आसां चक्रे सहर्षां, W
भामर्या नाटयन्ति नायका धूमेन व्यावृत्तमुखी ।
राज्ञो सपरिवारा निःक्रांता । सव्याणं प-
च्चकखं परिणीदा कप्पूरमंजरी, N राजा
भ्रमणं नाटयति । नायिका धूमेन व्यावृ-
त्तमुखी तिष्ठति । राज्ञो सपरिवारा निः-
क्रांता, O राजा तथा करोति, S इति
परिणयति.

21⁵—24 BPW omit. — N भैरवा । वि-
वाहे दक्खिणा दिज्जदु आचरिअस्स ।
राजा । दिज्जदु । वअस्स गामसअं ते
दिअं । विदु । सुत्थि होदु ति नतन्ति ।
भैरवा । महाराअ किं ते पुणो वि पिअं
कुणोमि । राजा जोईस्सर कि अवरे प्पिअं
वट्टदि end of the ms. The trans-

lation adds यतः कुंतलेश्वरसुताकरस्य-
शंस्फारसौख्यश्रिधिलोकतः स्वर्गः । पाल-
यामि वसुधातलराज्यं चक्रवर्तिपदवीरमणी-
यम् । तथाप्येतद्भवतु तावत् । सार्थो न-
न्दतु सज्जनानां सकलो वर्गः खलानां पु-
नर्नित्यं खिद्यतां भवतु ब्राह्मणजनः सत्या-
शोः सर्वदा । येषो मुंचतु संचितमपि स-
लिलं सस्योचितं भूतले लोको लोभपरा-
डमुखो ऽ नुदिवसं धर्मे मतिं विभर्तुः —
O भैर° राजानं प्रति किं ते भूओ प्पियसु-
यकरेमि राजा भअवं तुह प्पसादेण एसा
लद्धा राज्ञो परिणोदु महाराओ सव्वाणं प-
च्चखं नेपथ्ये वैतालिकः पठति सुहणिव-
धो भोदु विवाहमहूसवो देवस्स तहा अ
मअणमिव रई सा वासुदेवं व लछो हर-
मिव गिरिपुत्तो साहिलासं पउत्ता सुहअदु
सह अ तं चक्कवत्तो यहुदं सिरिरिव किं-
दवंसा सामरज्जस्स वीआ राजा विवाहं
निर्वर्त्य योगिनं प्रति तथा वि इदं भोदु
भरदवअणं २ । णिच्चं वट्टदु सज्जणाण
सअलो वणो खलाणं पुणो णिच्चं खि-
ज्जदु भोदु संभणजणो सच्चासिहा सव्व-
दा । मेहो मुंचदु संचिअं पि सलिलं
सस्सप्पिअं भूअले लोओ लोहपरम्महो गु-
दिअहं धम्मे मदिं पावस दुस्सुतमाग्रि-
त्य स्वामिंस्त्वच्चरणारविंदवशतः शृंगार-
संजीविनी लब्धा पंचशरप्रिया ननु मया
कर्पूरमंजर्यसौ तल्लाभेन च चक्रवर्तिपदवी
लोके समासादिता किं किं नेह करोति
हंत महतां संदर्शने जतुषु.

घेतात्तिकः । सुहाअ भोदु विवाहमहूसवो देवस्स^१ ।

जं मुद्धं तिमिसं णवं च पणसं जे पारिभद्दुमा
जे दराडा कमलाण किं च कुसुमं जं केअईसंभवं ।

सङ्के तुज्झ कलेवरे गुणगणं लद्धं वला तारिसा
रोमञ्चा फुडपुट्टुकराअमिसा मेल्लन्ति णिचुल्लसा ॥ २२ ॥

भैरवानन्दः । अखं किं दे पिअं करीअदु^१ ।

राजा । इदो वि परं किं पिअं^१ । जदो^१ ।

देवी रोसकसाअमाणसवई णो होइ सावत्तए
लद्धा पुणससङ्कमण्डलमुही सिङ्गारसंजीविणी ।

संजाआ अवि चक्कवट्टिपअवी किं अणमभत्थणं
सवं तुज्झ अणुग्गहेण भरिअं जं माणुसे लब्भइ ॥ २३ ॥

तथा वि इदं भोदु^१ ।

भरतवाक्यम्^१

21^१ T घेतात्तिकयोरेकः. — SU मुहो. —

Miss. होदु — After देवस्स T adds

मुहोवणदसभनमहो मुरमंडलविरादसोत्थि-

धाभणम्मुदत्तिददसदिसावद्ध विद्याहसवो

संजतो.

22^१ T सं मुतंथं तिणोसं. — TU अ. — B

दे पारिभद्द (lacuna).

22^२ S जो दंढो.

22^३ T संते तुज्झ करस्स ते, SU कलेवरे. —

T नद्धं. — K संगे तय करस्स यत्त गु-

णायं सव्धुक्कसास्तादृशा.

22^४ SU रोमंछफुड^१, T रोमंछे फुडपुट्ट. — TU

मेलंति. — K रोमांछेरितकंटकमिणात्

मेलंति नित्योज्ज्वलाः.

22^१ SU पिअं ते (U दे). — T करिभद्दु.

22^२ B इदो परं किं पिअं. — TU किं अखं
वि.

22^३ SU omit; T भदो.

23 S omits.

23^३ T चक्कवट्टो^१. — TU णवट्ठो. — T अ-
खमभत्थं.

23^४ TU भरिदं. — TU संभइ, K जभ्यते.

23^५ B तयापौदमस्तु. — T भैर । तच्च, U
तद्ध. — T ददं. — TU होदु.

अणुदिअहं विफुरन्तो मणीसिजणसअलगुणविणासअरो
रित्तत्तणदावग्गी विरमउ कमलाकडक्खवरिसेण ॥ २४ ॥

इति निष्क्रान्ताः सर्वे¹ ।

चतुर्थं जवनिकान्तरम्² ।

- | | |
|---|--|
| <p>24 TU अणुपमगुणं कर्द्वणं परिमलमहिभं मुहेसु
विभरन्ति (T विभरदि) कर्पूरमञ्जरीभं ति-
भुवणतिलभं पुणो जलद्व. — K as S. —
S °दिअह विष्णु°. — T adds राजा कर्पू-
रमञ्जरी हस्ते गृह्णीत्वा कोतुकागारं विवेश.</p> | <p>24¹ BS omit; O इति परिक्रम्य निष्क्रान्ताः
सर्वे.

24² B इति चतुर्थं, STU इति चतुर्थं. — P
WSU यत्.</p> |
|---|--|



PART II

GLOSSARIAL INDEX

TO THE

KARPŪRA-MAÑJARI

BY

STEN KONOW

GLOSSARIAL INDEX.

Abbreviations:—ts.=*tatsama*.—H.=Hemacandra's Grammatik der Prākṛitsprachen (Siddhahemacandram, Adhyāya VIII) mit kritischen und erläuternden Anmerkungen herausgegeben von Richard Pischel. Theil I. II. Halle, 1877, 1880.—HD.=The Deśi-nāmamālā of Hemachandra. Edited with critical notes, a glossary, and a historical introduction, by R. Pischel and G. Bühler. Part I. Bombay, 1880 (Bombay Sanskrit Series, No. XVII.).

- अ after anusvāra अ [अ] and. a, i. 1¹, 3¹, 5¹, 12¹, 17¹, 20¹, 22¹, 23¹, 26¹, 33¹, 34^{d, 33}; ii. 4¹, 5¹, 6¹, 9¹, 11^{c, 5}, 23^d, 27^{b, 1}, 28^c, 30^{c, 1}, 31^{d, 1}, 40⁵, 46^b, 50^b; iii. 1¹, 3^d, 4^{1, 5}, 5¹, 6¹, 8^{1, 3}, 13¹, 14¹, 15¹, 17¹, 18¹, 20¹, 21¹, 22^b, 25^{d, 1}, 27¹, 31¹, 32¹; iv. 2^b, 6¹, 9^c, 10¹, 18³³, 19^{63, 65}. ca, i. 1^c, 11¹, 18⁷, 19^d, 20^{15, 36, 39, 31}, 22^{a, b}, 23^{a, 1}, 34⁵⁰, 35^c; ii. 6^{24, 36}, 10^c, 23^d, 24^d, 29³, 47^{b, d}; iii. 3^{d, 18}, 5^a, 12¹, 18^d, 19^b, 20^d; iv. 3¹, 18^{12, 11, 31}, 19⁶⁷, 22^{a, b}.
- अञ see इदम.
- अह [अहि] a vocative particle, O, *prithē*, ii. 6¹.
- अद्ददीय [अतिदीय] very long, i. 21^d.
- अर [अये] a vocative particle, O, *ah*, i. 5²; iv. 19^{29, 53}.
- अंस ts. a shoulder, iv. 12³.
- अंसुअ [अंसुअ] a garment, cloth, i. 28^b; iv. 4^a, 10^a.
- अंति [अंति] a foot, ii. 47^a.
- अकङ्कण [अकङ्कण] without bracelets, iii. 26^b.
- अकण्ड [अकण्ड] unexpected, sudden, iv. 18¹.
- अकथित untold, see कथ. ✓
- अकलिभ not performed, see कलि. ✓
- अकालजलत ts. name of a man, i. 18³. ✓
- अकुहम ts. without saffron, iii. 26^a.
- अकुण्डल ts. without earrings, iii. 26^b.
- अक्षर [अक्षर] a letter, i. 20¹⁴; ii. 1³, 8², 10^a. ✓
- अक्षय ts. unbroken, whole, entire, iv. 8^b.
- अक्षयिद [अक्षयिद] unbroken, i. 16³. ✓
- अगुह ts. aloe, iii. 14^b, 27^a.
- अग [अग] first, foremost; front, foremost point, i. 16^c, 26^a; ii. 6^a, 14^b, 20^a, 43^a. ✓
- अगहय [अगहय] forepart of the hand or arm, i. 4^c. ✓
- अग्निभारिअ [अग्निभारिअ] arranging of the sacred fire, iv. 20¹⁰.

- ✓ अगिम [अगिम] *first*, i. 29^b.
- ✓ अगघ [अघ्य] *a respectful offering*, i. 4^d.
- ✓ अघडिअ *not performed*, see घट्.
- ✓ अङ्क ts. *act of a drama*, i. 6^b.
- अङ्कुर ts. *a sprout, shoot, blade*, iv. 21^d.
- ✓ अङ्ग ts. *a body, limb*, i. 13^b, 14², 20^{16, 16, 31}, 33^a; ii. 10^c, 12^a, 28^{b, c}, 36^a, 41^a, 42^b; iii. 8⁴, 17^c, 19^a, 24^b, 33^a; iv. 7^b, 13^b.
- अङ्गण [न] *a place, courtyard*, ii. 47^d; iii. 20¹⁶; iv. 11^b.
- ✓ अङ्गणा [ना] *a woman, female*, i. 14², 25^c, 36^d; iii. 16^d.
- ✓ अङ्गुलि ts. *a finger*, i. 36^c.
- अचन्दण [न] *without sandal*, iii. 26^a.
- ✓ अचब्बुद [अत्यद्भुत] *very wonderful, supernatural*, i. 21⁵.
- ✓ अचहम [अत्यधम] *exceedingly inferior*, i. 20⁴.
- ✓ अचुत्तम [अत्युत्तम] *exceedingly superior*, i. 20⁴.
- अच्छ ts. *clear, transparent*, iii. 4^b.
- ✓ अच्छरिअ [आश्चर्य] *marvellous, wonderful; a wonder*, i. 24⁵, 25¹³; ii. 42^b; iii. 31².
- ✓ अक्कि [अलि] *eye*, i. 16³; ii. 3², 27^a, 41^c; iv. 1^b.
- ✓ अजणिअ *not produced*, see जन.
- ✓ अज्ज [अद्य] *to-day*, i. 20³⁴, 34²⁵; ii. 1², 6^{14, 23}, 29⁵; iii. 3^{4, 7}, 20³, 24^b; iv. 9¹⁸, 18²⁸, 19^{2, 9}.
- ✓ अज्ज [आर्य] *an honorable man, master*, i. 12³, 20^{5, 11, 36}, 34¹; ii. 6⁷; iv. 20⁹.
- ✓ अज्जउत्त [आर्यपुत्र] *honorific designation of the husband*, i. 19⁶, 34³⁸; iv. 20⁹.
- अज्झक्ख [अध्यक्ष] *superintendent, head*. ajjhakkhikidāo, iv. 9¹².
- अञ्चल ts. *border, end, skirt*, i. 26^c, 27^b; iii. 3^c, 22².
- ✓ अञ्जण [न] *collyrium*, i. 20³⁶, 26^a; ii. 19^a. अञ्जलि see जलञ्जलि.
- अण see सुरअण.
- अणङ्ग [अन] *Cupid*, i. 2^b, 33^d; ii. 6^d.
- अणङ्गकेली [अन] *name of a woman*, iv. 9¹¹.
- अणङ्गलेहा [अनङ्गलेखा] *name of a woman*, iv. 9⁹.
- अणङ्गसेणा [अनङ्गसेना] *name of a woman*, iv. 9^a.
- ✓ अणन्तर [अन] *without interval, immediately adjoining*, i. 12²; iv. 18¹¹.
- ✓ अणिल [अनिल] *wind*, i. 16⁴, 17^d, 20^c; iii. 20^b.
- अणुकार [अनु] *resembling*, iii. 25^c, 28^d.
- अणुगह [अनुपह] *favor*, iv. 23^d.
- ✓ अणणअ [अनुनय] *conciliation*, i. 20⁴³.
- अणुदिअहं [अनुदिवसम] *day after day*, iv. 24^a.
- अणुयन्ध [अनु] *continuity, sequence*, iii. 25^a.
- अणुराअ [अनुराग] *love*, iii. 12².
- अणुसार [अनु] *conformity to*, ii. 31^b.
- ✓ अण्ण [अन्य] *other*. appo, i. 20³⁰; ii. 6⁸, 29^{12, 13}; iv. 18³⁶. appā, i. 4⁵. appam, i. 18⁷, 20^{2, 31}; ii. 6^{24, 26}; iii. 13^c, 14^c, 16^{c, 2}; iv. 22¹, 23^c. appam ca, *moreover*, i. 18⁷, 20³¹. appena, i. 27^d; iii. 19^c. appne, iv. 2¹. appā, iv. 13^a, 15^b, 17^a. appānam, i. 1^b.
- अण्ण [कर्ण] *ear*, see आ[अण्ण].
- अण्णोण [अन्योन्य] *each other*, iii. 9²; iv. 10^b.
- अत्त- [आत्मन्] *self, oneself*. appā, i. 8¹. attānaam, iii. 4¹, 8¹. attano, ii. 10⁶; iii. 20^b.

- ✓अव्य [अर्थ] object, meaning, i. 8^a, 20⁷.^a अन्वोन्म [न] swinging, ii. 35^a, 37^b.
 अव्याचल [अस्ता] the western mountain
 behind which the sun is supposed
 to set, ii. 50^d. अन्धशर [कार] darkness, iii. 22^b.
 अव्यापि [आस्यानरी] an assembly-room, ii. 3^a. अपुव्य [अपूर्व] not having existed before,
 quite new, wonderful, i. 25^a,
 34²⁵.
 ✓अदस [that, yonder. amupā, i. 26^d. अप- see अत-.
 अदिपिण्ड [अतिनिपुण] very clever, ii. 29¹⁰. अवला ts. a woman, i. 15^a; iv. 7^d.
 अदिस्तपि- [अतिस्तपिण] very burning, hot,
 ii. 41^b. अवस्थाय [अभ्यर्चन] request, iv. 23^c.
 अदिस्त्रि [अतिशिशिर] very cold, ii. 41^b. ✓अद्युभ [अद्भुत] wonder, i. 26^d.
 अह [आर्द्र] wet, moist, ii. 11^c. अद्युग [अभ्युत्थान] rising from a seat in
 honor of, iii. 20²³.
 ✓अध [अर्ध] half, half portion, side, i. 25^b, अनुया see अदस.
 28¹; ii. 42¹¹. अमोह्य [न] not bewildering, iii. 26^c.
 ✓अध्वारात्तर [अध्वारात्तर] Giva as half fe- अभ्य ts. water, iii. 4^a.
 male, i. 28^a. अमहे H. 4. 284 a particle expressing
 अध्विह [अर्धनिद्र] half asleep, ii. 50^a. joy, i. 34²⁴.
 ✓अध [अद्य] now, then, ii. 11^b. adha im
 [atha kim], what else, yes, cer- अम्मी H. 2. 208. a particle expressing
 tainly, i. 4²⁷, 21^a; iv. 19¹⁵. adha surprise, iii. 20¹⁵.
 वा [atha वा] or, or rather, i. 18¹⁰, अम्हारि [अस्माद्] like me, iv. 2^a.
 30². Cp. अह. ✓अर [कर] causing, performing, i. 15^b,
 34³³; ii. 28^d; iv. 24^a.
 ✓अन्त ts. end, i. 14^d; iii. 2^b; iv. 9^a, 10¹⁰, 11¹. अच् to honor, praise. accemi, iii. 22^d.
 ✓अन्तर ts. interior; interval; different, accido, i. 34³³. accida, ii. 6²³, 25¹.
 another, i. 7^b, 12³, 29^a, 34³⁴, 35^b; अलभ [क] a curl, lock of hair, i. 26^a;
 ii. 1^a; iii. 3^b; iv. 18²⁷, 19²⁴, 20¹⁶. ii. 20^a.
 अन्तरिद [र] gone within, hidden, ii. अलंकार ts. decoration, ornament, i. 31^a;
 43², 12. ii. 24².
 ✓अन्तरेण ts. without, except, i. 34¹⁷, 18¹⁸; अलंकिभ, किद see क.
 iv. 18³⁶. ✓अयक्ष [यव] a limb, i. 33^c; ii. 48^a.
 ✓अन्तेर [पुर] inner apartments, harem, अयदस see नृ + अय.
 i. 34³⁵; ii. 11^b; iv. 9¹³. ✓अयस्था [स्था] state, condition, ii. 8³, 9¹.
 अन्तो [अन्तर] internally, within, iii. 10^b, अयदारेदि see नृ + अय.
 12^a. अयन्तिसुन्दरी ts. name of the wife of Rā-
 *अन्द [चन्द्र] the moon. muhaanda, ii. 17^b. jayekhara, i. 11^b.
 ✓अन्दोल- to swing, wave, shake. ando- अवर [अपर] another, iv. 12^a, 18^a.
 lia, i. 17^b. andolida, i. 16³. अवराद्ध [अपराजित] name of a poet, i. 8³.

- अवसर ts. *occasion, turn*, ii. 0⁵, 47¹; iii. 26².
 अवसाण [°न] *stopping, end*, iv. 10¹.
 अवसं [°प्रम] *necessarily*, iv. 18¹⁴.
 अवि [अपि] *and, also; though*, i. 1¹, 3¹, 17¹, 22¹, 26¹, 33¹; ii. 4¹, 5², 27¹, 29¹, 30¹, 31¹; iii. 1¹, 6¹, 8², 13¹, 14¹, 15¹, 21¹, 25¹, 27¹, 32¹; iv. 6¹, 9¹, 19¹⁵, 23¹.
 अविषाद [°नीत] *immodest, insolent*, iii. 8¹.
 अस to be. mhi, i. 29^d; ii. 28²; iii. 37¹, 9¹, 11¹, 18¹; iv. 19¹⁷, 53¹, 20¹¹. si, ii. 6¹³, 11¹; iii. 22^d; iv. 2¹, 20¹⁵. at-
 thi, i. 25^d, 34¹; iii. 9^b, 13^c, 14^d, 16^c; iv. 9², 3¹, 18¹⁸. santi, iv. 21^a.
 āsi, i. 18², 8¹.
 असुर ts. *a demon*, ii. 31^b; iv. 19¹.
 असोअ [°शोक] *a tree with red flowers*,
Jonesia Açoka, i. 20²⁷; ii. 42³¹, 43^a, 46¹, 47^a.
 असोसण [अशोषण] *not drying up, not withering up*, iii. 26^c.
 अह [°य] *then*, ii. 3^d. Cp. अध.
 अहं I. aham, i. 13¹, 16¹, 18¹, 20¹⁴, 16³⁰, 41¹, 34¹⁶, 30¹, 38¹; ii. 6¹, 28¹, 32², 41⁶; iii. 3¹⁵, 18¹, 4¹, 34⁹; iv. 7¹, 18²⁴. ham, iii. 7^d. mam, i. 20¹⁵, 28¹, 32^d, 34²², 38¹; ii. 1^d; iii. 3^a, 20¹⁷, 34⁹. mae, i. 25⁶, 34²⁵; ii. 6¹⁴, 8³, 24²; iii. 3^c, 4¹; iv. 18⁷. majjha, i. 16¹; ii. 40²; iii. 23^a; iv. 21^c. mama, iii. 4⁹. ma-
 ha, i. 18⁸, 19^b, 20²⁹, 40¹, 25^d, 30^d, 34¹⁰; ii. 3^c, 6²⁰, 8^c, 9¹, 29¹², 21¹, 42¹¹; iii. 24^b; iv. 19³⁵. me, i. 18², 20²³, 25¹, 34⁵, 13¹; iii. 2^d, 3^d, 16², 20^d; iv. 2¹⁰. amhe, i. 16², 34³⁰, 36¹. ambhānam, i. 4², 19⁵, 20²⁰. no, i. 1^c.
 अहह ts. *a particle implying sorrow or surprise, alas*, i. 25¹³; ii. 42^b.
 अहिणाय [अभिनय] *acting, gesticulation*, iv. 15^b.
 अहिणाय [अभिनय] *new, original*, iii. 31¹.
 अहिदेयआ [अधिदेयता] *presiding deity*, ii. 48^b.
 अहिष्णाअ [अभिप्राय] *intention*, ii. 48¹; iii. 8^b.
 अहित्य [अधिप] *a king*, i. 12^b, 1¹; iii. 5².
 अहो ts. *a particle expressing surprise*, i. 29²; ii. 29²¹, 42², 6¹; iii. 4¹, 31¹; iv. 0², 9¹³, 19¹².
 अहोमुह [अधोमुख] *having the face down-wards*, ii. 13^b.
 आ [आस] *a particle expressing pain or anger*, i. 18⁵, 20²³; iv. 2³.
 आ prep., to, until, iv. 4^a, b. ānnam [ākarnam] *up to the ear*, ii. 6^d. āmūlam, to the ground, i. 4^b.
 आअडिअ see रूप.
 आअदण [आयतन] *a sanctuary, altar*, iv. 18³⁰.
 आअर [आदर] *attention, care*, i. 13^c.
 आअर [°कर] see कुसुमाअर.
 आअल्लअ [°यल्लक] HD. 1. 75. *impatience, longing*, ii. 10⁶.
 आअ [°दि] *first; beginning with*, i. 1^a; iii. 10^a.
 आअह [°युध] *weapon*, iii. 26^c.
 आगमण [°न] *coming, return*, iv. 19²⁵.
 आअम्बर ts. *show, display*, ii. 24^b, 32^b, 47^c; iii. 12³.
 आअम्बरिल्ल H. 2. 159. *ostentatious, im- posing*, ii. 31^a.
 आअत्त H. 2. 138. *applied*, iv. 9¹¹.

आण्ण [°नन] *mouth, face*, ii. 1^c, 30^a; iii. १६^a [किम] *see* अध ६.

3^a, 16^a.

आणन्दण [°नन्दन] *pleasing, delighting*, iii. 28^b.

आणवेदि *see* ज्ञा + आ.

✓ आणा [°ज्ञा] *an order, command*, i. 18^d.

आतङ्क ts. *disease, pain*, iv. 7^d.

आदेश [°श] *an order, command*, ii. 42^{7, 28}.

✓ आप + प्र *to get, obtain, arrive*. patto, i. 13^d; iii. 4^b. pattā, i. 20^b; ii. 28¹. pattammi, i. 35^b.

+ सम् *to complete; to arrive, come*. samattā, ii. 44^d.

✓ आरम्भ ts. *beginning*, i. 12³.

✓ आलवाल ts. *a basin or trench for water round the root of a tree*, i. 34¹².

आलिङ्गण [°न] *embracing*, ii. 1^c, 43^a, 44^b.

आलो ts. *row, series*, ii. 11^c; iv. 21^d.

✓ आखली ts. *line, row, range*, i. 4¹, 20^b, 2^a, 25¹; ii. 16^a, 31^a, 32^c; iii. 26^d; iv. 21¹⁰, 21^b.

✓ आविल ts. *turbid, greasy*, i. 13^a.

आवेश [°श] *entering into, devotedness, passion*, ii. 1³.

✓ आसण [°न] *a seat*, i. 21³, 24¹, 34¹; iv. 19⁶³.

✓ आसम [°चम] *a hermitage*, i. 17^a.

आसा [°शा] *hope*, ii. 9^d.

✓ आहरण [आभ] *an ornament*, i. 20³⁶, 28¹; iv. 10^a, 14^b, 19¹⁶.

आहा [°भा] *light, appearance*, ii. 41^b.

आहाणअ [°भाणक] *a proverb*, iv. 20³.

इ *to go*. ei, iii. 10^b. edu, ii. 0³.

+ आ *to come*. edi, iv. 19³. enti, i. 15^d. ehi, i. 12¹, 34^{3, 22}; iii. 20⁵. entī, ii. 31^d.

इज [इति] H. 1. 91. *thus*, i. 9^b; ii. 22^a, 40^a.

इणं *see* इदम.

इत्थं ts. *thus*, i. 18^c, 33^c; ii. 41^c.

इदम् *this, that*. aam, ii. 45¹; iv. 18¹³.

iam, i. 4³, 26^d, 35^c; ii. 29¹⁶; iv. 18³⁸, 19¹³, 14²², 22⁴³. ipam, ii. 27^d; iii.

8^a. idam, i. 24¹; ii. 22¹, 28¹; iii. 20¹⁹;

iv. 2^a, 19^{17, 27}, 23¹. imam, ii. 29^c.

imīā, i. 12^a, 28²; iii. 19³, 34^{b, 2}.

assa, i. 10^a. imāe, i. 34¹. imē,

ii. 24^c; iv. 20^a. imā, i. 28^b. ime, i. 4³.

imā, iv. 14^a. imāu, iv. 11^a. imāo,

i. 34³³. imū, iv. 10^b. imāpam,

i. 7^b.

इतर [इतर] *another*, i. 4¹.

इतो [इतस्] *hence, this way, further*, ii. 0¹, 41^c; iv. 10¹, 22³.

इथ [इत्थ] *here*, i. 14³, 20³⁷, 25⁷; ii. 29¹⁶, 41³; iv. 18³³, 19^c. Cp. इह.

इन्दाल [इन्दाल] *jugglery*, iii. 20^{13, 21}.

इन्दाल *the same*, ii. 44¹; iii. 12^d.

इन्दौर ts. *a blue lotus*, ii. 3^a.

इन्दु ts. *the moon*, ii. 1^c, 29^d, 30^d, 41^b; iii. 1^c, 32^a.

इव ts. *like, as, as it were*, iii. 20^b, 28^a.

इच्छ *to wish*. icchāmi, i. 24⁵. icchā, i. 11^b. icchanti, ii. 28^d. icchida, i. 34³⁵.

+ ङु *to search*. appesīadu, i. 20³⁹. appesidun, iv. 19²³.

+ प्र *to dismiss, send*. pesēhi, i. 34³⁸. pesedu, iii. 34². pesiam, ii. 7^a. pesida, ii. 6¹⁷. pesidā, iv. 9¹⁴, 18²⁴.

इत्स. *here*, i. 7^b; ii. 48^a; iii. 13^c, 16^c, 17^a; iv. 2^a. Cp. इध.

ईक्ष् + उप *to neglect, overlook, disregard.*
uvekkhādi, iii. 20¹.

+प्र *to see.* pekkhāmi, iii. 20¹⁰. pecccha,
i. 14^d; iii. 32^b, 34^b; iv. 10^b. pek-
kha, i. 18³; ii. 43⁵, 44¹. pekkha-
du, i. 16³. peccchantīnam, ii. 30^c.
pekkhidavvāmi, iv. 9¹⁸.

✓ ईदिस [ईदिस], *fem. °SI, such*, i. 18⁶, 20^{26, 33},
34¹⁷; ii. 45¹.

✓ ईस [ईप्पत्त] *slightly*, iii. 23^a. īsisa, i. 14^b;
iii. 4⁰. īsisi°, ii. 1⁵.

ईसर [ईसर] *see* जोईसर.

✓ ईसारोस [ईप्पारोस] *jealous anger*, i. 4^a.

उत्स. *an expletive particle*, iii. 13^b,
14^{a, b}.

उभर [उदर] *the belly*, ii. 1^b.

✓ उभार [उदार] *noble, exalted*, i. 19³.

✓ उदद [उचित] *fit, proper*, i. 4³; ii. 10⁶; iv.
19⁵.

✓ उद्धर [उत्तर] *a heap, multitude*, i. 19^a;
iv. 18³⁶.

उद्धेर H. 1. 58. *the same*, iii. 1^d.

उक्ष् *to sprinkle, wet, moisten.* ukkhiā-
nam, iv. 8^c.

उच्च ts. *high, elevated*, ii. 31^a.

✓ उच्चभ [उय] *a collection, heap*, i. 28^a; ii.
21^a; iv. 10^a.

उच्चोड [उचुट] *withering*, ii. 10^a.

उच्छह [उत्स] *lap, interior*, ii. 29^a; iii.
27^d.

✓ उज्जल [उज्जल] *bright, shining, beautiful*,
i. 34^d; ii. 40^a, 41^a; iii. 4^b, 27^a.

उज्जाण [उज्जाण] *pleasure-garden, park*, ii.
6²²; iii. 22^{4, 9}; iv. 18³⁰.

✓ उज्जुभं [उज्जुक्रम] *directly, straightforward-
ly*, i. 20^{1, 20}.

उज्जोद [उदयोत्त] *light, lustre*, iii. 24², 26¹.

उत्तु ts. *a star.* udusamaa, *evening*, i. 36^b.

उद्धामरिअ [उत्त] *terrified*, ii. 29^b.

उत्त [पुनर] *again, however*, i. 4<sup>2, 16, 19, 6^b,
16², 20^{9, 14, 25, 30, 41}, 28⁵, 33^b, 34³³;
ii. 1^c, 6²¹, 8³, 10⁵, 24³, 29⁴, 32², 41⁶,
42¹⁴, 43^{3, 11}, 48², 49³; iii. 8², 9¹, 16²,
33^b, 34³; iv. 1^b, 2², 5¹, 7¹, 9¹², 19¹⁶.</sup>

Cp. पुणो.

उत्तभ [उत्त] *high, elevated*, iii. 16^b.

उत्तह [उत्त] *hot, warm*, ii. 11^a.

उत्तंस ts. *crest, chaplet*, iii. 29^a; iv. 7^a.

✓ उत्तर ts. *northern; accompanied with,
consisting chiefly of*, i. 18^a; iv. 9¹¹.

✓ उत्तरफणुणो [उत्तरफणुणो] *the 12th lunar man-
sion, preceding Hasta, which word
means also hand*, i. 20¹⁶.

✓ उत्तरासाढा [उत्तरासाढा] *the 21st lunar mansion;
preceding Gravana, which word
means also ear*, i. 20³¹.

✓ उत्तरीअ [उय] *an upper garment*, i. 34⁵;
iv. 20¹².

✓ उत्ताण [उत्त] *stretched out, conceited*, i. 19⁵.

उत्तास [उत्तास] *fear, terror*, iii. 7^b.

✓ उत्ति [उत्ति] *speech, expression*, i. 8^b, 20¹;
iii. 31¹.

उत्तुह ts. *lofty, high, tall*, ii. 29¹⁵; iii. 7^c.

✓ उत्तम्मण [उत्तम्मण] *raising*, i. 18^b.

उद्देस [उद्देस] *place, region*, ii. 42²⁶.

✓ उप्पत्ति [उत्पत्ति] *birth, origin*, i. 34¹⁷.

✓ उप्पल [उत्पल] *a blue lotus*, i. 34^c; iv. 7^b.

उप्पिउ *see* च Caus.

✓ उफुल्ल [उत्फु^०] opened, swollen, i. 20^b.
उध्विम्यर HD. 1. 127. fem. *ri, afflicted,
dejected, ii. 9^c.

उध्वुहण H. 4. 101. emerging, rising,
ii. 31^d.

उध्विज्जदि see भिद् + उद्.

उमा ts. name of the wife of Giva, i. 24^c.

उमत्त [उन्म^०] drunken, mad, ii. 2^d.

उम्मुक्क see सुच् + उद्.

उम्मुहिद् [उन्मुद्रित] unsealed, opened, ii.
47^b.

उम्ह- [उष्मन्] heat, iv. 1^a.

✓ उरई [गौ] a female snake, i. 20^a.

उल्लस ts. sport, play; splendor, ii. 47^b;
iv. 22^d.

✓ उल्लासि- [सिन्] shining, i. 28^b.

उयभरय [उपका^०] instrument, means, iv
9^{1b}, 19^{3a, 4a}.

उयभार [उपचा^०] procedure, (remedial)
treatment, ii. 41^a, 42^{2, 3, 31}; iii. 19^c.

✓ उयज्झाभ [उपाध्याय] teacher, i. 9^a; iv. 20^{3a}.

✓ उयमा [उप^०] resemblance; as last member
of a compound, like to, i. 32^b;
iii. 16^b; iv. 9^d.

✓ उयमाण [उपमान] comparison, i. 30^c.

उयरि [उप^०] above, over, ii. 20^b, 33^a; iii.
3³; iv. 9¹².

उयह H. 2. 211; HD. 1. 98. see, to, ii.
50^d.

उयेल्ल [उद्देल] H. 4. 223. overflowing,
ii. 1^b.

उयहभ [उभय] both, ii. 18^a, 42²¹; iv. 2^a.

✓ ऊसय [उत्स^०] festival, pleasure, i. 13^d, 16³,
18^d; iv. 21^c.

ऊसुभ [उत्सुक] desirous, eagerly expecting,
ii. 40².

ऊ Caus., to give, offer. appenti, ii.
38^b. uppiu, ii. 19^b.

एक्क [एक्क] one. ekka, i. 26^d; iii. 25^d; iv.
1^b, 2^a, 7^d, 9^d. ekko, i. 18¹, 20¹¹;
ii. 6²²; iii. 17^c. ekkā, i. 4³. ek-
kam, i. 25^a, 26^c. ekkapa, i. 24^c,
27^a; ii. 6²⁵; iii. 4⁵. ekkassim, i.
20^{2a}. ekke, iv. 2¹.

एक्कत्थ [एक्कत्थ] near, ii. 8^d.

एक्कमित [एक्कमिन्] the one or only friend,
ii. 50^c.

✓ एक्कायली [एका^०] a single string of pearls,
i. 20⁷; iii. 5^b, 6^a, 20³.

एक्केक्का [एक्केक्का] the being one-by-one.
*āe, one by one, singly, iii. 5^a.

एक्केक्क HD. 1. 145. one another, iii. 10^c.

एण ts. a black antelope, ii. 21^b.

एणङ्क [एणा^०] the moon, iii. 28^d.

एणणात्ति [नानि] musk, ii. 7^b.

✓ एण्हि H. 2. 134. here, now, i. 14^c, 20^c;
ii. 43¹.

एतद् this, that. esa, i. 4^{1a}, 28^a; ii. 27¹;
iv. 3^c, 7^d, 20¹¹. eso, i. 4⁷, 28^{3, 5},
34²⁴, ii. 6^{10, 20}, 43¹³, 46¹; iii. 8², 20¹⁵,
34^{5, 6}; iv. 18³, 20³. esā, i. 20^{3, 13, 40},
28³, 30^d, 32^c, 34^{1, 34}; ii. 6¹⁷, 8^b,
10^{3, 2}, 41^{c, 6}; iv. 9¹⁴, 18^{14, 20}, 19^{64, 65}.
eam, i. 5^a, 11^b, 35^a; ii. 8^c. edam,
i. 4¹¹, 5³, 31¹, 34⁵; ii. 6⁴, 10³, 29³,
41¹, 42⁷, 43³; iii. 9¹, 12³, 34^{5, 7}; iv.
5¹, 18^{8, 10, 27, 34, 35}. edassa, i. 5⁵,
28^{3, 8}. eāi, ii. 40^a. edāe, i. 31¹,

33²; ii. 9¹, 10⁴. ee, iv. 4^d. edāim,
ii. 8². edāhim, ii. 10⁵. edānam,
i. 34^{31, 33}.

एतिअ H. 2. 157. *so much, so great*, ii.
6¹⁶.

एत्य [अत्र] *here*, i. 12^b, 25⁵, 34⁸; ii. 8³, 9¹,
44^d, 47^{1, 4}; iii. 12^b; iv. 5¹, 18¹⁸.
etthantare, *in the meantime*, i. 29^d.

एदावत्य [एतदवस्य] *being in that condi-*
tion, i. 34³⁸.

एमेअ [एवमेव] H. 1. 271. *just so*, ii. 49^a;
iii. 9^b.

एरिस [ईदृश] *such*, iii. 21^b.

एवं ts. *thus, so*, i. 18¹², 20^{15, 17, 28, 30}; ii.
6⁷, 40⁴, 50⁵; iii. 3², 8⁶, 16¹; iv. 4¹,
18³⁵, 19^{19, 48}.

ओदु [°ष्ठ] *lip*, i. 13^a; ii. 41^a.

ओदिस see तृ + अव.

ओलगाविआ HD. 1. 164. *a female ser-*
vant, ii. 9¹, 28⁴.

ओल्ल [आर्द्र] H. 1. 82. *wet, moistened,*
juicy, fresh, new, i. 28^b; iii. 1^b;
iv. 4^a, 7^b.

ओसह [ओषध] *a medicament*, iv. 6^d.

कअली [कद°] *the plantain tree*, ii. 14^b;
iv. 18³.

कइ [°वि] *a poet*, i. 1^a, 4¹⁹, 5⁵, 6², 8³, 9^a,
10^a, 20².

कइत्तण [कवित्व] *poetry, office of poet*, i.
19⁵, 20^{6, 18}; ii. 10².

कइन्द [कवीन्द] *a king of poets, a ho-*
norific epithet of a poet, i. 11^a.

कइराअ [कविराज] *the same*, i. 9^a.

कउ [क्रतु] *a sacrifice*, i. 24^b.

ककस [कर्कश] *hard, rough, merciless*, i.
20⁴³.

ककुण ts. *a bracelet*, i. 18¹⁰.

ककुल्ली ts. HD. 2. 12. *the Açoka tree*,
i. 17^c.

कच्च [काच] *glass, crystal*, i. 20²⁵.

कज्ज [कार्य] *work, affair, business*, ii. 6⁸,
28⁴, 29^{1, 4, 8, 12}. kim kajjam, *what*
is the use of, ii. 28^a; iii. 1^a, 12²,
19^c.

कज्जल ts. *lampblack, used as a colly-*
rium, i. 20⁷; ii. 23^a, 41^b, 46^a; iii.
33^b; iv. 14^a.

कज्जण [काञ्चन] *gold*, i. 32^a; ii. 12^b; iii. 1^b.

कज्जणचरह [काञ्चन°] *name of a bard*, i. 16²;
iii. 26¹.

कज्जणमाला [काञ्चन°] *name of a woman*,
iv. 9¹⁰.

कज्जणसेल [काञ्चनशेल] *mount Meru*, ii. 15^b.

कज्जी [काञ्ची] *name of a town in South-*
ern India, Conjevaram, i. 15^a.

कज्जी [काञ्ची] *a girdle*, i. 34^a; ii. 15^a, 23^c,
34^b, iii. 18^a.

कज्जुलिआ [°का] *a bodice*, i. 20⁷.

कज्जिअ [काज्जिक] *sour gruel*, ii. 29¹¹.

कद + प्र to show, display, manifest. pa-
dei, iii. 12^c, 17^d.

कदकख [कटाक्ष] *a glance, a side-long look*,
i. 29^a; iv. 24^b.

कदिल्ल HD. 2. 52. *a cloth girt round*
the loins, i. 27^d.

कदिसुत्तअ [कटिसूत्र] *a girdle*, i. 20⁹.

कदित् see कथ.

कण ts. *a drop*, iv. 8^c.

कणाअ [कनक] *gold*, i. 20⁹; iii. 22^b; iv. 9¹².

कणाङ्गणिअ [ङ्गणङ्गणित] *tinkling*, ii. 32^b.

- कण्ट [नित] *youngest*, ii. 6²⁴.
- कण्ठ [क] *a thorn, prickle, sting*, iii. 24¹; iv. 21¹, 22⁴.
- कण्ठ ts. *the throat*, i. 16¹, 20²⁷; ii. 1^b, 2^a, 17^a; iii. 2^c, 6^b, 20⁷; iv. 17^a.
- ✓ कण्ड [का] *an arrow*, i. 16²; iii. 18⁴.
- कण्ढारेह *to excavate; carve, sculpture*.
riṇṇa, iii. 17⁴. According to O =
utkīrya. Cp. *Marāṭhī, kaṇḍāraṇem*.
- ✓ कण [क] *ear*, i. 20¹⁰, 32^b; ii. 27^a; iii. 20².
- कण्डज [कान्यकुञ्ज] *name of a city, Kanauj*, iii. 5².
- ✓ कण्ठर [कण्ठपूर] *an ornament worn in the ear, an ear-ring*, i. 14².
- ✓ कन्या [कन्या] *a young girl*, i. 25¹.
- ✓ कन्याडी [कर्णाडी] *a Kārṇāḍa woman*, i. 15^c.
- ✓ कलुपल [कर्णोत्पल] *an ear-lotus*, i. 34^c.
- ✓ कलूरिभा [कलूरिका] *musk*, i. 18¹⁸, 34¹⁹.
- ✓ कप *to tell, say*. *kadhemi*, i. 32⁴; iv. 9^c. *kadhebi*, ii. 11². *kadhedu*, iii. 2³. *kadhesu*, iii. 16²; iv. 18². *kahijjan*, i. 5^a. *kadhiadu*, i. 34⁷; iii. 3^c. *kadhido*, ii. 41³, 50². *akadhida*, i. 28¹. *kadhidam*, i. 5⁷.
- ✓ कप [कपम] *how, why*, i. 18¹⁵, 30¹; ii. 1², 6¹³, 21¹, 11⁴, 40²; iii. 10¹, 22⁴; iv. 21¹.
Cp. कर्ह.
- ✓ कन्तारण *wretchedness, imbecility (K, kārpaṇya)*, i. 19², 20⁷.
- कन्ति [का] *loveliness, beauty*, ii. 27^b, 30^b.
- कन्त ts. *a root, bulb, garlic*, iii. 28^c, 29^b.
- ✓ कन्दप [कं] *Cupid*, i. 16²; ii. 40^b, 41^d; iii. 28^c.
- कन्दपकेली [कंकेली] *name of a woman*, iv. 9¹¹.
- ✓ कन्दलित [-त] *richly or suddenly produced*, i. 16².
- कन्दलित H. 2. 159. *shooting, sprouting*, iii. 28^c.
- कन्दली *the plantain tree; a new shoot, sprig*, ii. 14^b; iii. 20^a; iv. 7^c.
- कन्दोद् HD. 2. 9. *a blue lotus*, iii. 8^b.
- कण्ठ [-ल्यान्त] *end of the world, universal destruction*, iv. 19^a.
- ✓ कण्ठूर [-पूर] *camphor*, i. 17^b, 29^c, 34²⁹; iii. 28^a; iv. 5^c.
- कण्ठूरमञ्जरी [कण्ठूर] *name of the heroine of our play*, i. 34²⁰, 24¹; ii. 6²⁴, 28³, 29⁶, 40², 42¹⁵, 17¹; iii. 8⁴, 20²³, 22¹, 31¹; iv. 9^c, 19², 14¹, 22¹, 29², 32¹, 45¹, 50¹, 20¹³, 16¹.
- कम [क] *succession, regular course, manner*, iii. 4^b, 5^b, 25^d; iv. 3^c.
- कमल ts. *a lotus*, ii. 11⁴, 16^a, 50^a; iv. 22^b.
- कमला ts. *a name of Lakṣmī*, iv. 24^b.
- कमि- [-मिन] *shaking, agitating*, i. 17^c.
- कम- [-मेन] *action, performance*, iv. 16^b.
- कमण [कर्मण] *magic, witchcraft*, ii. 26^b.
- कर ts. *hand; ray, beam*, ii. 16^a, 42^a; iii. 20^c, 24^b, 25^c.
- करू ts. *a box*, iv. 9¹⁰.
- करण ts. *doing, making*, ii. 6¹⁵; iv. 16^b.
- करविटभा [का] *a small box*, iii. 5¹.
- करवाल ts. *a sword*, iv. 9⁵.
- कराल ts. *gaping; terrible; fem. ■ terrible form of Durgā*, i. 18³, 20²⁵; iv. 16^c.
- करालिभ [-त] *made terrible*, iv. 2^b.
- करि- [-रिन्] *an elephant*, ii. 6¹⁰.
- कल् *to hold, do, notice*. *akalia*, i. 2^a.
kalida, iv. 9¹⁰.
- ✓ कलकविट- [-विटन्] *the cuckoo*, i. 16¹.

कलङ्क ts. *stain, fault*, iii. 10^a.

कलया [°ना] *doing, putting on*, iii. 28^c;
iv. 4^a.

✓ कलम ts. *rice*, i. 19^a.

कलम्ब ts. *the Kadamba tree*, iii. 24^a.

कलस [°श] *a water-pot. thanakalasa, a breast like a water-pot*, ii. 24^b;
iii. 7^d. *thanakalasinī, a woman having such breasts*, ii. 23^b.

कलहंस ts. *a swan*, iii. 23^b.

✓ कला ts. 1. *a small part; a digit of the moon*, i. 4^b; ii. 10^c, 46^a; iii. 25^d;
2. *any practical art*, ii. 27^c.

कलिआ [°का] *a flower, bud*, ii. 27^a; iii. 1^a.

कलिङ्गसेणा [°ना] *name of a woman*, iv. 9^a.

कलेवर ts. *body*, iv. 22^c.

कल्लोलवती [°ती] *name of a woman*, iv. 9¹².

कल्लोलिणी [°नी] *a river*, ii. 3^a.

✓ कवलण [°न] *eating, swallowing*, i. 20^b.

कवलिअ [°त] *eaten, chewed*, iii. 2^b.

कवाल [°पाल] *the skull*, iv. 19^b.

✓ कविञ्जल [कपि°] *name of the Vidūṣaka*,
i. 20⁴, 8⁶, 43, 34¹; ii. 27¹, 29¹; iv. 20⁹.

✓ कवोल [°पोल] *the cheek*, i. 32^b; iii. 33^b.

✓ कव्व [काव्य] *a poem, poetry, a Kāvya*,
i. 1^d, 8^b, 19⁵, 7, 20⁴, 6; ii. 4^c.

✓ कष to *rub, test, try*. *kaśiadi*, i. 18¹⁸.
कस + वि to *open, bloom*. *viasanti*, ii. 43^b.

✓ कसवट्टिआ [कषपट्टिका] *a touch-stone*, i. 18¹⁸,
19⁷.

कसाअ [कषाय] *red, affected*, iv. 23^a.

कहं [कथम] *how*, iv. 1^a, 3^d. *kaham pi*
[*kathamapi*] *somehow, in any way*,
ii. 39^a; iii. 32^a. Cp. कथं.

✓ कहं H. 3. 60. *where*, i. 35^b; ii. 42¹⁹,

43⁸. *kahim pi, somewhere, any-where*, i. 24^b, 25⁴.

काअ [°य] *body*, iv. 14^a.

काण ts. *one-eyed*, i. 20⁷.

काणण [°नन] *a forest, park*, ii. 22^b.

काम ts. *love, Cupid*, ii. 5^b; iv. 2², 7^c.

कामं ts. *well, forsooth*, iii. 19².

कामरूप [°प] *Assam*, i. 14².

कामसेणा [°ना] *name of a woman*, iv. 9^a.

कामिणी [°नी] *a loving, beautiful woman*,
i. 33^a; ii. 43^b, 48^a; iii. 18^c; iv. 6^c.

कार ts. (*at the end of comp.*) *author*,
i. 8³.

कारण ts. *reason, cause*, ii. 27^d, 42¹⁴, 47¹;
iii. 1^d, 9^b.

कारामन्दिर ts. *a prison-house, jail*, iv. 9^a.

कारि- [°रिन्] *doing, causing*, ii. 10^a.

✓ काल ts. *time; death, the destroying god*,
i. 8³; ii. 6^a, 28^d, 41⁹, 50²; iii. 4³;
iv. 2^b, 19^a.

काल ts. *black*, iv. 14^a, 18^b.

कालक्वरिअ [°लात्तरिक] *a scholar*, i. 18¹.

कालन्तर [°लान्तर] *opportunity*, i. 35^b.

काली ts. *a name of Durgā*, iv. 19^b.

काश् + प्र to *appear, become manifest*.
paśai, iii. 11^d.

किआ [क्रिया] *performance, a religious rite*, i. 24^b.

✓ किइ [कृति] *work, composition*, i. 11^b.

किंसुअ [°शुक] *a tree, Butea frondosa, having red blossoms*, i. 16^c.

✓ किंकरी ts. *a female servant*, i. 36^b.

किङ्किणी ts. *a bell*, i. 20⁹; ii. 32^b, 34^b;
iv. 17^a.

किन्ति [कीर्ति] *fame*, ii. 35^b.

किन्तिम [कृत्रिम] *artificial*, ii. 28^a.

- किम् the interrogative pronoun, *who, what, which; with vi, pi, it is indefinite, some one, a certain.* The neuter *kim* is used with *instr.* in the sense, *what is the use of?* *kim* is used also as an interrogative particle. *kim ca, moreover, further.* *ko, i. 4¹⁹, 5^{a, b}, 16¹, 20³⁹, 28³, 35^b; ii. 23^c, 27^c, 29^{12, 13}, 47^c; iii. 15^c. kē, i. 4^a, 16¹, 20¹², 33^c, 34^{1, 2}; ii. 25^b, 27^d; iii. 1^b; iv. 9³, 16^a, 19³⁰. *kih, i. 1^c, 4^{2, 12, 18}, 6^{b, 3}, 8¹, 11¹, 16³, 18^{3, 10, 13, 16}, 19^{d, 6}, 20^{2, 4, 20}, 21^{3, 5}, 22^a, 23¹, 24¹, 25¹, 28¹, 34^c, 35^c; ii. 6¹⁶, 10^{c, 2, 8}, 11^{3, 4}, 16^b, 24¹, 28^{a, 4}, 29^{c, 4}, 41⁵, 42^{7, 12, 14, 15, 16, 17, 32}, 43¹¹, 47¹, 48²; iii. 1^{a, d}, 2¹, 8^{a, c, 9}, 12^{1, 2}, 13^{a, b, c}, 14^{a, b, c}, 16^{a, b, c, 2}, 19^c, 20^{3, 15, 16, 17}, 34^{a, 3}; iv. 2^{a, 6}, 3¹, 4^c, 9¹⁴, 18^{3, 29}, 19^{15, 34, 46, 47}, 22^{b, 1, 2}, 23^c.* *kam, ii. 11². kēpa, i. 10¹. kassa, i. 23^d, 27^c; ii. 32^d, 40^b, 42²; iii. 8², 9^a; iv. 6^d. kē, iii. 9^a. ke ii. 42³⁰.**
- किरण *ts. a ray, beam, ii. 29^d, 50^c; iii. 26^d.*
- किराट [०त] *■ Kīrāta; a dwarf, iii. 34¹.*
- क्विल *ts. certainly, I think, ii. 8^b.*
- क्विलक्विल- *to sound, jubilate, laugh. ०lai, ii. 34^b.*
- क्विलम्ब *see क्लम्.*
- क्विललभ [०य] *■ young and tender shoot, ii. 42^a.*
- क्वोटिड [०दय] *of what kind, i. 20³⁶; ii. 42²⁸; iii. 3^a, 9³; iv. 19³².*
- क्वोड H. 3. 68. *why, ii. 42²⁶.*
- कुग्राम [०ग्राम] *a petty village or hamlet, i. 18¹⁸.*
- कुङ्कुम *ts. saffron, i. 13^c, 16^a; ii. 8^a, 12^a; iii. 14^b, 15^d, 20¹.*
- कुञ्ज [कुञ्ज] *beard, i. 20¹⁰.*
- कुञ्ज [०ञ्ज] *humpbacked, crooked, iii. 34⁸.*
- कुट्टिणी [०नी] *ts. a bawd, i. 18^a, 34³⁴.*
- कुटिल [०टिल] *crooked, curled, ii. 20^a.*
- कुटुम्ब [०टुम्ब] *family, household, relationship, i. 4¹³, 34¹¹.*
- कुण्डल *ts. an ear-ring, ii. 18^a.*
- कुण्डलिभ [०त] *bowed, bent, ii. 6^d.*
- कुन्त *ts. a lance, iv. 9¹⁰.*
- कुन्तल *ts. the hair of the head, ii. 41^b.*
- कुन्तल *ts. name of a country, i. 12^b, 34⁵. kuntali, a Kuntala woman, i. 15^c.*
- कुन्तमाला *ts. name of a woman, iv. 9¹⁰.*
- कुप *to be angry. kuppadi, ii. 47³.*
- kuppa, *i. 20^{a, 11}.*
- कुप्यासभ [कुप्यासभ] *a sort of bodice, i. 13^b.*
- कुमरी [०मारी] *a girl, ii. 22^a; iii. 17^c.*
- कुमारतण [०त्य] *childhood, the age from 10 to 12, iii. 16³.*
- कुम्भ *ts. a pitcher, water-pot, jar, ii. 44^a.*
- कुम्भयह [०ग्रामयह] *a white gourd, iv. 18^a.*
- कुम्भुम्भय [०म्भोद्भव] *an epithet of Agastya, i. 17^a.*
- कुम्भच्छी [०ह्वरी] *a deer-eyed woman, ii. 3².*
- कुम्भिआ [०का] *name of a woman, the confidential servant of Karpūra-mañjarī, iii. 19³; iv. 20^a.*
- कुल *ts. a lock of hair, i. 15^c.*
- कुखभ [०क] *a species of amaranth, ii. 42¹¹, 43^{a, 13}, 44^a, 45^a.*

कुक्कुराश- —

कुक्कुराश- to croon, grumble, growl. °rā-
anto, iii. 2¹. °rāanti, i. 18¹⁵.

कुल ts. family, herd, collection, i. 11^a,
17^c, 19⁷; ii. 2^d, 44^d.

कुलमग [°मार्ग] the doctrine and practices
of left-hand Śāktas, i. 22^b.

कुल्ला [°ल्या] a river, stream, ii. 10^d.

कुवल्ल [°य] the blue water-lily, ii. 19^b,
38^b, 42^a.

कुसल [°शल] skilful, clever, i. 1^d.

कुसोलव [°शोलव] an actor, i. 4².

कुसुम ts. a flower, i. 4⁴, 16^b; ii. 6^{10, 21}, 7^a,
21^a, 44^c, 45^b; iii. 1^d, 22^c, 24^a; iv.
18³⁶, 19⁶⁶, 21^b, 22^b.

कुसुमसर [°सर] Cupid, iii. 7^b; iv. 2^a.

कुसुमाशर [°कर] the spring, ii. 1^b.

कुसुमाउह [°युध] Cupid, ii. 35^b.

कुहर ts. a cavity, ii. 30^b; iii. 20⁷.

कूर ts. food, boiled rice, i. 19^a.

कृ to make, do, prepare. Caus., to cause

to do. kuṇai, ii. 31^c; iv. 8^d. ka-

redi, i. 20³³; iv. 18³⁶. kuṇanti, i.

14^b; iv. 14^b, 15^b. karissam, ii.

10⁵, 43²; iv. 2⁴. kuṇa, iv. 20⁶.

karedu, iv. 20^{6, 10}. kuṇanto, ii.

50^a. kuṇantā, i. 15^c; iii. 28^c. ku-

ṇantāṇā, ii. 46^b. kādum, ii. 6¹⁴.

kāūṇa, ii. 8^a. kadua, ii. 8³; iii.

5²; iv. 9⁷, 18¹¹, 19¹⁷. kijjai, ii. 27^c;

iii. 15^c. kariadi, i. 20²⁶. kijjaṇ,

iii. 1^a. kariadu, i. 20⁴⁰, 25¹; ii.

43¹⁰, 50⁵; iv. 19^{19, 50}, 21¹, 22¹. kaa,

iv. 17^a. kida, ii. 6¹⁵. kao, iii.

32^b. kido, ii. 9¹; iv. 18²². kaam,

ii. 47^b. kidam, i. 19⁶; ii. 6²⁴, 11^{3, 4},

47¹; iii. 30²; iv. 20². kae, ii. 10^d.

kide, ii. 42^{9, 10, 13}. kidāo, iv. 9¹².

kaāi, ii. 19^a. karaṇijjam, i. 12².

kādavvā, i. 34³⁶. kādavvam, i.

24⁴; ii. 29². kārio, ii. 15^b. kāri-

dam, iv. 18³⁰.

✓ + अलम to decorate. °kiam, i. 33^a. °ki-
dā, ii. 24².

कृ to draw, drag away, bend. kaḍ-

ḍhijjai, ii. 29^b. kaḍḍhia, i. 32^c.

kaḍḍhidāo, iii. 4³.

+ आ to draw, pull, snatch. āaḍḍhia,
i. 29^b.

कृ to spread, scatter. kirai, iii. 20^b.

kirantā, iii. 28^b.

✓ केअ fem. केअई [°तक] name of a plant,
i. 29^b; ii. 7^a; iv. 21^b, 22^b.

केआरिआ [°दारिका] a meadow, iii. 20¹.

केदई [°तको] name of a plant, ii. 6^{19, 20, 21, 23}.

केलि ts. play, sport, amorous sport, i.

24^d, 26^c; iii. 20³, 23^b, 31^b; iv. 2^c, 9¹¹.

✓ केलिआर [°कार] causing pastime, i. 14².

केलिकाण्ण [°नन] a pleasure-park, ii. 22^b.

केलिभवण [°न] a pleasure-house, iv. 19^a.

केलिवदी [°ती] name of a woman, iv. 9¹².

केलिखिमाण [°न] a pleasure-palace, iv. 9¹⁸.

केलिसअण [°शयन] a pleasure-couch, iii.

27^c.

केलिसेज्जा [°शय्या] the same, iii. 3^a.

केवल ts. only, i. 6^b, 24^c; ii. 28².

केस [°श] hair, i. 26^b.

केसर ts. the filament of a flower, fibre;

the Bakula tree, iii. 1^d, 24^a, 25^c.

✓ कोअण्ड [°दण्ड] a bow, i. 16³; iii. 30^b.

कोइल [°किल] the cuckoo, i. 18^c; iii. 31^b.

कोउहल्ल [कोतूहल] desire, curiosity, ii.

38^a; iv. 18^a.

गणना [°न] *counting*, ii. 37^b.

गणना [°ना] *regard*. *kā g.*, *what need we say of*, iii. 1^b.

✓ गणित [गन्धि] *a knot, tie*, i. 15^d, 20¹³; iii. 9^{a, 2}; iv. 20¹².

गणितवृक्ष [गन्धिपर्ण] *name of a fragrant shrub, according to P = Tabernaemontana coronaria*, iii. 20³.

✓ गण्ड ts. *the cheek*, i. 15^a, 16^a; ii. 37^a; iii. 34^b.

गण्डूष [°घ] *a mouthful, handful*, iii. 20².

गत्त [गान्न] *a limb, body*, ii. 27^b; iii. 22¹.

गन्ध ts. *smell, odor*, ii. 6¹⁹.

✓ गन्धतेल [°तेल] *a fragrant oil*, i. 13^a.

गन्धहरिण ts. *the musk-deer*, iii. 20³.

✓ गब्ध [°भ] *womb, belly, interior*, i. 34¹⁷; iii. 3^{15, 18}, 4¹; iv. 21^b.

गब्धघर [°भगृह] *inner apartment*, iii. 22¹.

गम् to go, pass. *gacchāmi*, iii. 3¹⁵, 34⁹.

gacchanti, iv. 9^b. *gaccha*, i. 20^{23, 25};

ii. 42²³. *gacchamha*, iii. 22⁶. *ga-*

missam, i. 34³⁸; ii. 50³; iv. 19^{37, 47}.

gamissāmo, i. 36¹. *gao*, iii. 25^d.

gado, iii. 3¹⁴, 5². *gaā*, i. 33^c. *ga-*

dā, i. 18¹⁵, 20^{23, 25}; iv. 9³, 19²².

gaam, i. 35^b; iii. 3^{a, 4}. *gadam*, ii.

1³, 11²; iii. 4¹, 12³. *gadaē*, iv. 20³.

gae, i. 14^a, 35^c. *gade*, iii. 3¹⁴, 8⁴;

iv. 18³³. *gadua*, iv. 18⁴, 19²⁴.

+ अनु to accompany. *anugaa*, iv. 11^b.

anugadā, ii. 28².

+ अव to know, learn. *avagamia*, iii.

34^{5, 7}.

+ आ to come. *āacchasi*, ii. 42²³. *āac-*

chadi, ii. 41⁸; iii. 34⁷. *āaccha*,

iii. 34⁵. *āacchadha*, iv. 19^{39, 57}.

āgamissam, i. 20³⁸; iv. 19¹⁸. *āga-*

missadi, iv. 18³¹. *āgantavvam*, iv.

19²⁵. *āado*, iv. 19⁶⁰. *āadā*, ii.

6^{14, 17}, 42²; iv. 19¹⁷. *āgadam*, i.

18¹; iii. 34⁷.

+ उद् to rise, ascend. *uggaa*, iii. 1^c.

+ निस् to come out, part. *niggacchadi*,

iv. 19². *niggaam*, iii. 20^c.

+ सम् to join, meet. *samgada*, iii. 3¹⁴.

गम् ts. *going away*, iv. 7^d.

गमण [°न] *going, motion*, iii. 23^b.

✓ गम्भीर ts. *deep, solemn*, i. 28².

गरल ts. *poison*, ii. 11^a.

✓ गल् to drop, fall. *Caus.*, to pour out,

filter, strain. *galanti*, ii. 9^b. *gā-*

liassa, i. 19^c.

+ वि to vanish, disappear. *vialida*,

ii. 6¹⁰.

✓ गलियद्वल्ल [°यलीवर्द] HD. 6. 91. *a strong*

but lazy bull, i. 20²⁰.

✓ गव्य [°व] *pride*, i. 19⁵.

✓ गाढ ts. *strong, vehement, intense*, i. 19⁵,

20¹³; ii. 45^a; iii. 20³; iv. 1^a.

गिम्ह [गोष्म] *summer*, ii. 41⁵; iv. 1^a, 4^c.

गिरा [गिर्] *speech, voice, words*, ii. 29^c.

✓ गिरि ts. *a mountain*, i. 20^a.

गिरिन्द [°रोन्द्र] *the king of mountains*,

Himavant, the father of Pārvatī,

i. 3^b.

✓ गिरिस [°श] *Śiva*, i. 3^b; iii. 29^a.

✓ गिरिसुआ [°ता] *Pārvatī*, i. 4^d.

गोड [°ति] *song, singing*, iv. 17^a.

✓ गुण ts. *quality, virtue; thread, string*,

cord, i. 10^b, 20⁴³, 33^a; ii. 2^b, 4^a,

26^b, 27^c, 28^c; iii. 8⁵; iv. 19⁶⁵, 22^c,

24^a.

गुत्य see गुम्फ्.

✓ गुम्फ् to string, tie, arrange. gumphedi, i. 4^a. gumphantā, i. 15^a. guttha, iii. 2^a, 5^b.

✓ गुत्स ts. a teacher, spiritual preceptor, i. 5^b, 22^a; iv. 18^{12, 21, 22}.

गुह to hide. gūḍha, ii. 21^a.

+ उव to embrace. uvagūḍho, ii. 45^a.

गु+समुद् to throw out, put forth. samuggirā, ii. 45^b.

गेभ [य] song, iii. 14^a.

✓ गेन्ध [घास] what can be grasped, i. 30^a; iii. 19^b.

गेरिभा [गिरिका] red chalk, iii. 18^b.

✓ गेदियी [य] wife, i. 11^a; iii. 15^a.

✓ गे to sing. gūanta, i. 21^a.

गेभर [चर] range of the organs of sense, grip, hold, influence, iv. 2^a, 20^b.

✓ गोट्टी [पट्टी] conversation, i. 20^{3a}.

गेर [गौर] white, yellowish, iii. 34^b.

गेरभ the same, iii. 31^a.

✓ गेरङ्ग [गौराङ्ग] fem. *ngi, having a pale-red body, i. 20^a.

गेरी [गी] Pūrvatī, i. 28^a; ii. 6²²; iv. 18¹¹.

✓ गोयभ [यक] a cow-herd, i. 21^a.

✓ गघ् to seize, take. gepha, iv. 20¹³. ghet-tūpa, i. 12³. gephia, iv. 19^{10, 22, 27}.

✓ गद् Caus., to join, accomplish, form. ghaḍel, iii. 17^a. aghadīa, i. 2^b.

✓ + उद् Caus., to open. ugghadījanti, i. 36^a.

+ सम् to be united, joined. samghaḍai, iii. 9^a. samghadide, i. 18³.

घद् to rub. ghattedi, i. 4^a.

घहण, *या [घटन, *ना] forming, joining;

contact; coining, stamping, ii. 37^a, 41^a; iii. 10^a; iv. 9^a.

घण [न] 1. compact, dense, strong, i. 13^a, 27^b, 29^a; ii. 6¹⁰, 12^a; iii. 20³; iv. 6^a, 8^a. 2. a cloud, iii. 4^a.

घणसार [घन] camphor, ii. 21^a.

घणसारमञ्जरी [घन] name of a woman, synonymous with Karpūramañjārī, iv. 18^{10, 22}, 19¹⁴, 20¹².

घण्टा ts. a bell, ii. 31^b.

घम्म [म] heat, warmth, ii. 6¹⁰; iii. 20³.

घर H. 2. 144. a house, i. 14^a, 18², 20^{3a}; ii. 2^a; iv. 1^b, 18³.

घट्ट ts. a grinding-stone, iii. 30^a.

✓ घरिणी [गृहिणी] a wife, i. 19⁷, 34¹¹; ii. 8^b; iii. 15^a; iv. 18²⁰.

घल् H. 4. 334. to throw, cast. ghal-lissam, i. 20³¹.

घुसिय [खय] saffron, ii. 37^a.

घेनुय see यद्.

च see झ.

✓ चञ [य] collection, heap, mass, i. 26^b; ii. 50^a.

चउवियह [चतुर्विध] of four kind, fourfold, ii. 1^a.

चउसट्टी [चतुःषट्] sixty-four, iii. 4^a.

✓ चभोर [चकोर] the Greek partridge (said to feed on moonbeams), i. 1^a.

चङ्क [चक्र] a wheel, ii. 18^b, 23^a, 34^a.

चङ्कल HD. 3. 20. round, ii. 34^a.

✓ चङ्कवट्टि- [चक्रवर्तिन] an emperor, i. 12^a; iii. 15^a; iv. 18^{20, 22}, 23^a.

चङ्कवाभ [चक्रवाक] ruddy goose, ii. 8^b, 50^a.

चक्राभार [चक्राकार] wheel-like, ii. 23^a; iii. 19^a.

चक्रु [चक्ष] *an eye*, ii. 5^a.

चक्ष्म- *see* क्रम.

✓चक्ष्मण [चक्ष्म] *going, walking*, i. 27^d.

✓चक्ष्म HD. 3. 1. *beautiful*, i. 31^b, 33^a; ii. 25^a, 28^b; iv. 13^b.

✓चक्ष्मण *beauty*, i. 14^a, 20^a; iii. 9^c, 16².

✓चक्ष्म- H. 1. 35; 2. 154. *beauty*, ii. 24^d, 26^c; iii. 6^a, 13^b.

✓चक्षा [चक्ष] *smearing, anointing*, i. 20⁹.

चञ्चल ts. *trembling, tremulous*, ii. 41^c.

चञ्चुर ts. *waddling*, iii. 23^a.

✓चटि-licking, cp. Marāṭhī cāṭanem, i. 20²⁸.

चड् H. 4. 206. *to rise, increase*. caḍadi, iii. 16².

✓चण्ड ts. *wild, impetuous, angry*, i. 17^d, 23^a; ii. 10^b.

✓चण्डसु [चण्डांसु] *the sun*, i. 35^a.

✓चण्डवाल [°पाल] *name of a king*, i. 12^a.

चण्डसेण [°न] *name of a king*, iv. 18¹⁸.

✓चण्डिम- H. 2. 154. *impetuosity*, i. 16³.

चतुर्थी [चतुर्थी] *the fourth day (e. g., of a lunar fortnight)*, ii. 6²³, 29⁵.

चतुर्दशी [चतुर्दशी] *the fourteenth day of a lunar fortnight*, iv. 18¹¹.

✓चदुर [चतुर] *skilful, conversant with*, i. 7¹.

✓चदुरत्तण *skill, loveliness*, i. 20¹.

चदुस्सट्ठि [चतुःषट्ठि] *sixty-four*, iii. 4⁴.

✓चन्द्र [चन्द्र] *the moon*, i. 32^b; ii. 5^b, 6¹⁰, 27^b, 29¹³, 19, 21, 43⁵; iii. 16^b, 24², 25^d, 26¹, 29^b, 30²; iv. 19⁶⁴.

✓चन्द्रण [°न] *sandal*, i. 14^b, 17^b, 20⁹; ii. 10^a, 11^a, 1; iii. 20^d, 28^b; iv. 5^c, 6^c, 8^a.

चन्द्रणलेहा [°नलेखा] *name of a woman*, iv. 9⁹.

चन्दिआ [चन्द्रिका] *moonlight*, iv. 19⁶⁴.

चम्प H. 4. 395. *to compress, squeeze*. campiam (*P translates pīḍitam*), ii. 33^a.

✓चम्पञ्ज [°क] *name of a tree and its flowers*, i. 14², 16^a, 34³⁰; ii. 42^b; iii. 1^a, 22^b, 30^b.

✓चम्पा ts. *name of a town, Campā*, i. 14².

✓चम्म- [चर्मन] *skin*, i. 23^c.

चम्मट्टि [चर्मयट्टि] *a whip*. cammatṭhiā-anto, *looking like a whip*, ii. 39^b.

चर्+सम् Caus., *to communicate*. sam-cārentā, ii. 2^c.

चरिअ [°त] *acting, behaviour, acts*, ii. 40^a.

चल् *to stir, move; to get loose*. calā, ii. 1^a. caliam, i. 27^d.

चल ts. *tremulous, rolling*, ii. 5^a; iv. 16^b.

✓चलण [°ण] *a foot*, i. 20³⁴; ii. 13^a, 33^a, 42^a, 43^a.

✓चलण [°न] *moving, shaking*, i. 36^c.

चल्लि [चारो] *the motion of the feet in the dance*, iv. 12^b, 16^b.

✓चवल [°पल] *unsteady, wavering*, i. 15^a; ii. 49^a.

चसअ [°यक] *a drinking-vessel*, iv. 19^b.

चामर ts. *a chowry, fan*, ii. 31^a; iv. 9⁸.

चासुगडा ts. *a terrific form of Durgā*, iv. 18³⁰, 38, 19¹².

चारि- [°रिन्] *wandering, moving*, iv. 2⁶.

चारु ts. *lovely*, i. 16³.

चाव [°प] *a bow*, ii. 6^d; iv. 14^a, 19⁶⁴.

- ✓ चाहुआण [चान] the Cāuhan family, i. 11^a.
 चि+उद् to gather, arrange. uccipedi,
 i. 4^a.
 चिअ see चेअ.
 चित ts. mind, heart, ii. 40^b, 49^a; iii.
 11^d, 12^a; iv. 9^c, 20^c.
 ✓ चित [च] 1. bright, variegated, spotted,
 iv. 9^{1a}. 2. a picture, i. 27^c, 30^d;
 ii. 4^a.
 चितभर [चकर] a painter, ii. 40^b.
 ✓ चितभित्ति [चित्र] a painted wall, a wall-
 picture, i. 36^a.
 चितलेखा [चित्रलेखा] name of a woman,
 iv. 9¹.
 चित्ता [च] the fourteenth lunar man-
 sion, iii. 3^{1a}.
 चिर long. cirāth, for a long time, ii. 4^a.
 cirāa, at last, iii. 23^b.
 चिराअ- [च] to tarry. cirāadi, ii. 6^a.
 चितुर H. 1. 186. the hair of the head,
 ii. 21^a.
 ✓ चुम्ब to kiss. cumbia, i. 17^a.
 ✓ चुम्बण [च] kissing, i. 2^a.
 ✓ चूडामणि ts. a crest-jewel; best, excellent;
 i. 5^b. *ttapa [tra], i. 20^a.
 ✓ चूण to crush. cūraissam, i. 20¹⁰. cū-
 riadu, i. 20²⁷.
 चुनिआ [का] top-knot, iv. 2^a.
 ✓ चेअ, चिअ, छ H. 2. 184. restrictive or
 strengthening particle; used with
 tad (like tad eva) to mean 'the
 same'; i. 8^a, 21^d; iii. 11^d, 19^d.
 ✓ चेडिआ [चिटका] a female slave or ser-
 vant, i. 20²⁰, 22^a.
 ✓ चेत [चित्र] a lunar month, March-April,
 i. 17^d, 18^d.
 चोरअ [क] a thief, robber, iii. 31^a.
 चीत ts. name of a country, i. 15^b.
 च see चेअ.
 चहल्ल HD. 3. 24. clever, i. 1^c, 5⁷; iii. 9^a.
 चट्ठअ [चठ्ठ] the sixth, iii. 18^d.
 चडा [चट्ट] mass, lustre, splendor, flash,
 i. 29^a; ii. 32^a; iii. 20^a.
 छत [च] a parasol, umbrella, ii. 29^d.
 छद्+प्र to hide, conceal. pacchānti,
 i. 33^b.
 छणअ [चट्ठपद] a bee, ii. 2^b.
 छम्मुद [चण्मुख] a name of Kārttikeya, i. 3^a.
 छम्मासिअ [चण्मासिक] weighing six māṣa,
 ii. 17^a; iii. 20¹.
 छल ts. deception, guise, semblance, ii.
 35^a; iii. 32^b.
 छल- to deceive, cheat. chaliḍa, ii. 29¹⁰.
 छवि ts. color, splendor, shimmer, i. 29^b;
 ii. 47^b, 50^a; iv. 5^a.
 छाआ [च] reflection, light, ii. 6¹⁰; iii. 1^c.
 ✓ छुर to cover, smear, envelop. churia,
 iv. 5^a. churio, i. 29^d.
 छुरण ts. smearing, anointing, iii. 28^a.
 छुदा [चध] hunger, iii. 8¹.
 छेअ [क] clever, ii. 26^c; iii. 6^b.
 ✓ छेत [चित्र] field, width, i. 30^c.
 ✓ छोल् H. 4. 395. to cleanse, rub. chol-
lanti, i. 14^a.
 ज see यद्.
 जअ [च] conquest, triumph, iv. 20^a.
 जअ- [जगत्] the world, iii. 12^c, 17^a.
 जअण [चण] subduing, ii. 41^d.
 जह [चट्टि] if, ii. 47^a, 48^a; iii. 12^a, 15^c,
 33^a; iv. 2¹⁰, 3¹, 18¹⁴.

जड़- [जयिन] *fem. °inI, conquering, vanquishing*, ii. 41^b.

✓ जक्रव [यत्त] *one of a class of demigods*, i. 25^c.

जङ्गम *ts. moving*, iv. 18^a.

✓ जच्च [जात्य] *noble, well-born, genuine*, i. 14³, 32^a; ii. 19^a, 25^b; iii. 1^b.

जज्जर [जर्जर] *old, decayed*, iv. 4^d.

✓ जण [°न] *people, man; common people*, i. 4³, 18^a, 21⁵, 34⁸; ii. 3^a, 6¹⁷, 28^b, 31^d, 40², 41^d, 47^d; iii. 12^c, 15^a, 27^d, 28^b; iv. 2^b, 2, 9^a, 14^b, 24^a.

जणण [°नन] *fem. °nI, producing, causing, fem. a mother*, i. 26^d; iv. 9^d.

जत्ता [यान्ना] *festival, procession*, ii. 44^d.

✓ जदो [यत्तस्] *from whence, from which time; because*, i. 4³, 12³, 9, 18¹⁸, 19⁷, 20⁷, 13, 31², 34^{31, 32}; ii. 6⁶, 42²³; iv. 1¹, 3², 20¹⁶, 22³.

✓ जधा [यथा] *as, as follows*, i. 7², 8⁴, 13², 16⁴; ii. 26¹, 42³³; iv. 18^{7, 20}. See जह.

✓ जधिच्छं [यथे°] *at will*, i. 16³; iii. 3¹¹. Cp. जहिच्छं.

जन *to be produced, be, become, happen.*

Caus., to produce. jāo, i. 29^d;

ii. 50^d. jāā, i. 20^d, 35^c; ii. 1^d, 3^d;

iii. 28^d. jāam, i. 16^a. jāde, ii.

42²¹. jānia, i. 2^a; ii. 19^a, 32^c.

+ सम *to grow, become.* samjāā, iii. 25^b; iv. 23^c.

जन्त [यन्त्र] *an instrument, machine*, iv.

13^a. °jjala, *an artificial stream*

of water, showerbath, iv. 10^b.

°dhārā, *the same*, iii. 20^c.

जम्पिअ [जल्पित] *speech, murmur*, ii. 2^b.

जर [त्वर] *fever*, ii. 42⁵.

जरठ [°ठ] *hard, solid*, iv. 2^b. jaradhāa-māṇa, *growing old, ripe, matured*, ii. 1⁵.

जल *ts. water*, i. 4^a; ii. 11^c, 24^{c, 3}, 30^b; iii. 3^{17, 18}, 20^c.

जलज्जलि [जला°] *a libation of water presented to the manes of a deceased person*, ii. 5^d, 42²¹.

जलहर [°धर] *a cloud*, iii. 3¹¹, 28^d.

जल्तो *to speak, talk.* jampanta, iii. 27^c.

जवणिअन्तर [°निकान्तर] *the tiring-room*, i. 12¹.

✓ जह [यथा] *as, that*, i. 34^{a, b, c}; ii. 44^d; iv. 20^b. jahā, *the same*, i. 34^d. See जधा.

✓ जदिं [यत्र] *H. 3. 60. where*, i. 20^{23, 25, 26, 33}.

जहिच्छं [यथे°] *at will*, ii. 22^a. See जधिच्छं.

जामिणी [यामिनी] *night*, ii. 29^d, 41⁵; iv. 4^c.

जाव [यावत्] *as far as, till, in the meantime*, ii. 41⁶; iii. 34⁹.

✓ जि *to conquer, surpass, curb, restrain, be victorious.* jaaī, i. 4^d; iii. 18^d, 30^b; iv. 19^b. jaa, i. 14². jaadu, ii. 6¹²; iv. 9¹⁶, 18⁶. jia; iii. 4^a. jido, iii. 2¹.

✓ + निस् *to conquer.* nijjida, i. 14².

✓ + विनिस् *to conquer, defeat.* vinijjia, i. 13^d.

✓ जीव् *to live.* jivadhā, i. 20⁴¹.

जीव *ts. life, soul*, i. 35^a.

जीविअ [°त] *life*, ii. 9^d.

जीहा [जिह्वा] *tongue*, ii. 47⁵.

✓ जुअ [युग] *a pair, couple*, i. 26^a; ii. 13^a, 18^a, 33^a, 37^a.

जुअ- [युवन] *young*, ii. 41^d.

जुअल [युगल] *a pair, couple*, i. 20³¹; ii. 6²⁴, 7^b, 13^b, 16^a.

सुभलभ [सुगल्फ] *the same*, ii. 14^a.

सुन्य [युद] *see मल्लनुन्य*.

सुख [सोर्ण] *old, wasted, decayed*, ii. 29¹¹; iii. 28^c.

✓ सुदिदुर [सुधिष्टर] *name of the eldest Pūṇḍava prince. His eldest brother, the son of Kuntī, was Karna, which word means also ear*, i. 20¹⁵.

✓ सेट्ट [सेष्ट] *eldest*, i. 20¹⁵, 34³⁵; ii. 10^{3, 4}.

✓ सेतिभ H. 2. 157. *so much as*, i. 7^b.

✓ जेय [यय] H. 4. 280. *a particle used to strengthen the sense, just, quite. If anusvāra or ङ, ण, उ precedes, we find the form jeva; otherwise, jjeva. jeva, i. 5⁷, 7¹, 16¹, 20^{1, 2, 20}, 34¹⁴; ii. 6²⁵, 24³; iii. 22⁶, 34⁷; iv. 19²⁰, jjeva, i. 8³, 20³⁴; ii. 1³, 9¹, 45¹; iii. 22³, 34³; iv. 19^{2, 24, 20}.*

जोह्वी [योगिनी] *a witch, sorceress*, iv. 17^b.

✓ जोह्वर [योग्य्य] *a sorcerer*, i. 26⁴, 28³; iv. 18¹³, 19¹⁸.

✓ जोमा [योम] *fit, appropriate*, i. 19²; ii. 5⁴, 23¹; iv. 2¹.

✓ जोयदा [ज्येस्त] *moonlight*, i. 1⁴, 4^c, 29^c; ii. 11⁴, 30^b; iii. 7⁴, 25^b, 28^b.

जोयदा [यौयन] *youth*, iii. 17^b, 18^c.

✓ ज्ञा to know. jāṇāsi, i. 18¹⁶; ii. 42^{16, 17}, 47^{1, 2}. jāṇāi, i. 35^b. jāṇādi, i. 32²; iii. 34³. jāṇimo, iii. 12⁴. jāṇanti, ii. 49³. jāṇa, i. 34¹; ii. 43¹². jāṇe, i. 22²; iii. 3^{2, 7, 15}, 15^c. jāṇādi, i. 28².

+ जा to order, command. āpavedi, i. 19³, 34³⁶. āpavedu, i. 4¹⁵.

+ वि to communicate, speak, tell. vipṇavedi, iv. 9¹⁷, 18⁷. vipṇaveduṃ, iv. 9¹¹, 18²⁴. vipṇavīadi, ii. 28¹; iv. 18¹⁰, 19¹⁷. vipṇatto, iv. 18¹³. vipṇattāṃ, iv. 18¹⁵. vipṇāvidāṃ, iv. 18⁴.

ज्वल to burn, be hot. jalāi, ii. 11^c; iii. 20^c.

+ उद् Caus., to make illustrious. ujjaledi, i. 19⁷.

झणझण ts. a jingling sound, iv. 17^a.

झणझण to sound, jingle. ṇanta, ii. 32^a.

झृति [झृति] quickly, suddenly, at once, i. 20⁴, 36^b; ii. 38^a; iii. 3^c. Cp. तडति.

झर् + ञ H. 4. 173. Caus., to cause to drop, ooze. pajjharāvedi, iv. 18³⁶.

झाण [ध्यान] meditation, contemplation, i. 22^a, 24^b, 34³⁷; ii. 4^d; iv. 19³⁵.

टप्पर HD. 4. 2. gaping, large, uneven, i. 20¹⁰.

टिङ्गिड HD. 4. 3. adorned with a tilaka or mark made with sandal wood or unguents, ii. 11⁶.

टेपटा 1. a scar, see bhamaraṭeṭṭā. 2. HD. 4. 3. a gambling-place. ṭeṭṭakarālā, terrible in the gambling-places or a Durgā of the gambling-places (K. urahkiṇopalakṣitacandikā), i. 18⁸, 20³⁶.

टङ्क ts. a lord, chief, iii. 8¹.

- ✓ ठाण [स्थान] *place; tone, modulation*, i. 47, 20¹⁰; ii. 1^a; iv. 19^{22, 24}.
- डञ्जन्त see दह.
- डम्ब + वि to cheat, deceive, mock. vi. dambedi, iii. 8¹.
- ✓ डम्बर ts. mass, show, pomp, empty noise, i. 2^a; iii. 12^a, 13^b.
- ✓ डिम्भ ts. a young child, i. 30^a.
- डो + उद् to fly up. uddiṇo, iv. 2¹¹.
- ✓ टिल्ल [शिथिल] loose, relaxed, careless, i. 13^c; iii. 3^c.
- ✓ ण [न] not, i. 6^b, 8¹, 13^a, b, 18¹⁶, 18, 20⁴, 7, 8, 9, 14, 20, 38, 22^a, 25^d, 27^c, 30^d, 34^a, b, c, 17, 18; ii. 1^a, 4^a, d, 6^b, 8^d, 10⁵, 16^b, 24^a, 26^d, 28^{d, 2}, 32^d, 40^b, 42^{16, 17, 23}, 47^{1, 3}, 49²; iii. 8^a, 9^b, 14^c, 15^b, 16^d, 20^d, 22^b, 34⁹; iv. 2³, 10, 3^d, 9^c, 18³⁶, 19^{2, 9}, 20³.
- ✓ णअण [नयन] eye, i. 20³⁶, 34^c; ii. 6^a, 19^a, 21^a, b, 38^a, 40², 42^a; iii. 20¹⁷; iv. 20^b.
- ✓ णअर [नगर] a town, i. 25⁵; ii. 30^a; iii. 5².
- णअरी [नगरी] the same, ii. 3^b.
- ✓ णं H. 4. 283. surely (as used half questioningly), i. 29^c, 34²⁰; ii. 47².
- ✓ णक्खत्त [नक्षत्र] a lunar mansion, i. 20^{16, 31}, iii. 3¹⁴.
- णच्चण [नर्तन] dancing, iv. 17^b.
- ✓ णच्चणी [नर्तनी] a female dancer, i. 16³; iv. 11^a.
- णच्चिद [नर्तित] dancing, iii. 22³.
- ✓ णट्ट [नृत्य] dancing, acting, i. 4^{2, 16}; ii. 15^b; iii. 14^a.
- णट्टावअ [नर्तापक] causing to dance, move, shake, i. 16³, 17^c.
- णड् + वि H. 4. 150. to confuse, mystify, delude. viṇaḍida, iv. 19⁵³.
- णडी [नटी] an actress, courtesan, ii. 28^a.
- ✓ णन्दिउडु [नन्दिवृद्ध] name of a poet, i. 20²⁰.
- ✓ णन्दिणी [नन्दिनी] a daughter, i. 12⁸.
- णारवड [नरपति] a king, ii. 35^b.
- ✓ णारिन्द [नरेन्द्र] the same, i. 12³.
- ✓ णलिण [नलिन] a lotus flower, i. 27^a.
- ✓ णलिणी [नलिनी] a lotus plant, a pond abounding in lotuses, i. 35^d; iii. 19².
- ✓ णव [नव] new, i. 32^a; ii. 2^c, 19^b, 41^a, 42^b, 44^a; iii. 1^c, 4^b, 24^a, 25^b, 30^b; iv. 7^c, 9^a, 22^a.
- णह- [नभस्स] the sky, iii. 7^a, 29^a. na-haddhe [nabho'rdhe] in the midst of the sky, i. 25^b.
- णहअल [नभस्तल] the sky, iii. 26^d.
- णाअलआ [नागलता] Piper betle, iv. 5^a.
- ✓ णाडिआ [नाटिका] a short or light domestic comedy in four acts, such as the Ratnāvalī, i. 6^a.
- णाणा [नाना] manifold, various, ii. 3^b.
- ✓ णाम [नाम] name; by name; indeed, i. 25⁵, 34^{8, 11}; ii. 26^a; iii. 1^b, 5²; iv. 9¹⁴, 18¹⁸.
- णामन्तर [नामा°] another name, iv. 20¹⁶.
- ✓ णामहेअ [नामधेय] name, i. 20^{15, 16, 31}; iii. 3¹⁸; iv. 9^{8, 9, 10, 11, 12}.
- णाराअ [नाराच] an iron staff on the goldsmith's scales, i. 20¹³.
- णारिङ्ग [नारङ्ग] an orange, ii. 50^d.
- णाल [नाल] a lotus-stalk, ii. 16^a.
- णावा [नी] a ship, iv. 20³.

- ✓ **यास** [न्यास] *a deposit, pledge of love*, i. 3^a.
- ✓ **याह** [नाच] *lord, husband*, i. 35^c.
- ✓ **याहि** [नाभि] *the navel*, i. 34^b; ii. 24^a.
- ✓ **यिअ** [निज] *own, one's own*, i. 19^a, 20^a, 33^a, 34¹³; ii. 28^b, 43^b; iii. 20¹⁶, 32^b; iv. 19¹⁷.
- यिअंख** HD. 4. 38. *a garment, cloth*, iii. 15^d.
- यिअडिअ** [निकटिअ] *near, at hand*, ii. 41^b.
- यिअत्य** *see यस् + नि*.
- यिअम्य** [नित] *the buttocks, the circumference of the hips*, ii. 1^a, 15^a, 24^b; iii. 19^c.
- यिअम्यिअ** [नितम्यिअ] *a woman with large and handsome hips*, ii. 26^b; iii. 13^c.
- यिअर** [निकर] *a multitude, collection*, ii. 17^b, 45^b.
- यिअण** [निपुण] *clever, skilful, careful*, ii. 40^b; iv. 3^a.
- ✓ **यिअह** H. 4. 181; 3. 56. *to see*, i. 34^b.
- यिअओअ** [नियोग] *injunction, command*, ii. 28^a.
- ✓ **यिअलह** [निष्क] *stainless*, i. 10^b.
- ✓ **यिअव** [नित्य] *continual, perpetual, constant; always*, i. 2^b, 33^d; ii. 10^d, 46^b; iv. 22^d.
- यिअल** [ललाट] H. 1. 47, 257. *the forehead*, ii. 20^a.
- यिअल** [निस्तल] *round, globular*, iii. 4^b.
- यिअल** [निदाय] *heat, summer*, iv. 3^c, 5^d, 6^d.
- यिअ** [निद्रा] *sleep*, ii. 50^a; iii. 3^d.
- यिअडिअ** [निन्दनीय] *worthy of blame*, i. 20⁷.
- यिअट्ट** HD. 4. 31. *abundant, exceeding; very much*, i. 17^c. Cp. *Marāṭhī nipāṭa or nippāṭa*.
- यिअन्थ** [निअन्थन] *causing*, iii. 24^a.
- यिअमर** [निअमर] *vehement(ly), exceedingly; close; full of*; ii. 44^b; iii. 7^{a,c}; iv. 19^a.
- यिअमरराअ** [निअमरराअ] *another name of Mahendrapāla*, i. 9^a.
- यिअमित** [नि] *cause, motive; at the end of a compound, in order to, for the sake of*, i. 12^a, 34³⁸; ii. 42¹²; iii. 16^c; iv. 9^a, 18¹².
- यिअमयण** [निअमयण] *cp. H. 4. 19. building, forming*, iii. 17^b.
- यिअक्खर** [निअक्खर] *without letters, illiterate*, i. 20¹².
- यिअन्तर** [नि] *uninterrupted*, iv. 8^b.
- यिअरिअण** [निअरिअण] *what can be seen*, ii. 47^d.
- यिअरिअण** [निअरिअण] *look*, ii. 6^c.
- यिअल्लक्खण** [निअल्लक्खण] *undistinguished, unimportant*, i. 18^a.
- यिअविअ** *see यत् + नि*.
- यिअवारण** [नि] *preventing, warding off*, iii. 8^b.
- यिअविअ** [निअविअ] *close, compact*, ii. 24^a.
- यिअवेअ** [निअवेअ] *telling, indicating*, ii. 8^a.
- यिअवेअ** [निअवेअ] *entrance; expanse, contour*, i. 36^a; iii. 7^d, 21^b.
- ✓ **यिअवह** H. 4. 62. *to become clear*. *niv-vaḍadi*, i. 19⁷.
- यिअविअ** [निअविअ] *without hindrance*, iv. 19³⁵.
- यिअसण** [निअसण] *nature*, i. 31^b; ii. 25^a.
- यिअसा** [निअसा] *night; by night*, ii. 9^a; iv. 3^a.

शिसाभर [निशाचर] *fem. •ri, a fiend, Rā-kṣasa*, iv. 15^b.

✓ शिह [निभ] *like, similar*, i. 32^a.

शिक्षित *see धा + नि*.

शिक्षुवण [निधुवन] *coitus*, iii. 7^c, 28^c, 29^b; iv. 4^c.

शोरन्ध [नीरन्ध] *without interstices, close*, iv. 9^r.

शाल [नी•] *black*, ii. 14^a.

शालकण्ठ [नी•] *a name of Śiva*, iii. 20^{1c}.

शोसन्त [निःस्यन्त] *flowing, streaming*, iii. 31¹.

✓ शोसास [निम्वास] *a sighing, sigh*, i. 20^c; ii. 10^a; iii. 20³.

शु [नु] *an interrogative particle*, iii. 8⁴, 19^c; iv. 1^a, 2⁴.

शूण [नूनम्] *certainly*, iii. 17^a, 32^a. *nū-ṇa*, iv. 21^c.

✓ शोउर [नूपुर] *an anklet*, i. 20³⁰; ii. 32^a, 33^b, 47^a; iii. 13^a, 18^a; iv. 17^b.

✓ शोत [नेत्र] *eye*, i. 30^c, 32^a; ii. 3^c, 46^c.

✓ शोदं [नु + एतद्] H. 4. 279. *that. A form used only after anusvāra*, i. 18¹²; iii. 16¹; iv. 18¹⁶, 19¹⁶.

✓ शोवच्छ [नेपथ्य] *decoration, attire, dress*, i. 33^b, 34¹⁸; ii. 26^b, 27^c, 28^d; iv. 20¹.

✓ शोह [स्नेह] *affection, love*, i. 15^d.

शो *see अहम्*.

✓ शो [नो] *not*, i. 13^a, 22^a, 23^d, 30^b; iii. 22^a; iv. 23^a.

शोल्ल + प्र H. 4. 143. *to toss. paṇollia*, ii. 14^b, 36^a.

✓ शहाण [स्नान] *bathing, bath*, i. 26^c, 28^a, 30¹; ii. 24^c.

तभो [ततम्] *thence, thereafter, then*, iii. 4^a; iv. 3^d. Cp. तदो.

तंस [त्र्य] *triangular, oblique*, ii. 1^d, 6^c.

तद् *Caus., to beat. tāḍi-umana-* [tāḍi-tumanas] *having the intention to beat*, iii. 3^b.

तद् [•ट] *a shore, bank*, iv. 20³.

✓ तद्वत्ति [तद्वदिति] *quickly, at once*, i. 20¹⁵, 16^c; iii. 3^b, 20¹. Cp. झत्ति.

तणु [•नु] *body*, i. 33^b; ii. 8^a, 24^d. •laṇ [laṭa] *body*, ii. 1^d, 9^d, 11^c. •llaṇ, the same, i. 28^b.

तत्त [•त्र] *there, here*, ii. 27^d; iii. 9^b.

तत्तभोदो [तत्रभयतो] *her honor, a respectful title*, iii. 22¹.

तद् *this, that, he, she, it. sa*, iv. 3^d.

so, i. 5¹, 6^a, 10^a, 19⁷, 21^b; ii. 1², 28^{a,c}, 46^d; iii. 3¹⁴, 17, 4¹, 9¹, 10¹, 12^b.

ṣā, i. 1^c, 8^b, 11^b, 19⁷, 34¹³; ii. 4^a, 11^d, 14^a, 29^d, 42³³; iii. 5^b, 3, 6^b; iv. 1^b, 9¹, 18²⁰, 21, 38, 19¹⁰.

tam, i. 13^d, 19⁷, 20²⁷, 29, 25^{a,d}, 7, 26^c, 29^c; ii. 8^c, 9¹, 27^c, 28^b, 29², 4, 8, 41^{1,2}, 43^{1,11}, 46^d;

iii. 3^d, 6, 5², 8^a, 9^d, 12^d, 13^c, 16^c; iv. 9⁷, 18²⁷, 19⁵⁰, 55, 57. tad *as first part of a compound in takkajja* [tatkā-

rya], ii. 28⁴; takkāla [tatkāla], i. 8³; takkhana [tatkṣana], iv. 18³²; taggada [tadgata], ii. 1³, 11²; iv. 9², 18³²;

tabbhattā [tadbhartr], ii. 8^b. teṇa, i. 7¹, 8¹, 20²⁷, 21^{d,3}; ii. 28^{b,4}, 29^c; iii. 4⁸, 6^b, 17¹; iv. 18^{13,17}.

teṇam, iii. 5^a. tassa, i. 4¹⁰, 25^b, 34¹¹; ii. 6²³; iii. 3¹⁵, 8^b; iv. 18¹⁰, 20^c. tie, ii. 6^a, 10^c, 15^a, 19^a.

tīa, ii. 1^d, 5^a, 9^c, 17^a, 23^{a,b};

iii. 2^c, 3^d. tão, ii. 6^{15, 25}, 28³, 40³.
tissã, ii. 11³, 12^a, 23^d, 29^a; iii. 1^c,
8³. tassih, ii. 28^d; iii. 16². te, i.
8^a, 19^{b, d}, 20^c; ii. 5^{b, d}; iii. 24^b; iv. 9^c,
21^d. tão, ii. 1³; iii. 4³; iv. 13^b. tãih,
ii. 8³; iii. 22^c. tehih, i. 34¹³; ii.
42¹³. tãpa, iii. 15^b. tãpã, iv. 9^b.
tãpanh, i. 31^a, 33^d; ii. 43^b; iii. 3¹³,
4¹, 11^d; iv. 9^{d, 13}.

✓ तदो [तत्स] *thence, therefore, thereafter,*
then, i. 18¹; iii. 3^{a, 10, 11, 13, 14, 16, 17, 19},
4^{1, 2, 3, 7, 8, 10}, 5^{1, 2, 4, 5}; iv. 9⁷, 18^{15, 21, 23}.
Cp. ततो.

✓ तथा [चा] *so, thus. tadha vi, even then,*
still, yet, i. 16⁵, 20¹⁰; ii. 29³; iii.
18¹; iv. 19^{a, 23}. Cp. तद्.

तन्त [न्त] *a certain kind of religious*
treatises; chief remedy or charm,
i. 22^a; iii. 18^c; iv. 7^d.

तप Caus., *to burn.* tãvei, ii. 42^b.

तमाल ts. *name of a tree*, ii. 43^{a, 13}.

✓ तम्यवयो [तामपयो] *name of a river*, i.
17^d; iii. 3^a.

तम्योल [ताम्यूल] *the leaf of piper betle,*
iv. 9¹⁰.

✓ तरङ्ग ts. *a wave, unsteady motion*, i. 18^a,
28^a; ii. 1^b, 6^b.

तरङ्गयदो [तो] *a woman's name*, iv. 9¹².

तरङ्गि- [ङ्गिन्] *waving, tremulous*, iv. 6^a.

✓ तरङ्गो *a bold young woman*, i. 16³; ii. 4^d.

तरल ts. *trembling, sparkling, unsteady,*
ii. 30^d, 46^a; iii. 16^a.

✓ तरलण *waving, shaking*, i. 15^c.

✓ तरलि- [लिन्] *shaking*, i. 17^a.

✓ तरु ts. *a tree*, i. 20³⁷; ii. 42²³, 43¹³, 45^a,
47^a, 49¹; iv. 18^{10, 28}.

तरुण ts. *fem. यु, young, a young man*
or girl, i. 30^c; ii. 4^d, 31^b, 45^a.

तरुणम- H. 2. 154. *youth*, iii. 19^c.

तर्क *to suppose, guess, reason.* takke-
mi, ii. 29¹⁴; iv. 18¹⁴. takkiadi, i.
28¹.

तलिण [न] *thin, small, little*, iv. 3^a,
10^a.

तयण [चन] *burning*, ii. 11^b.

तसर [Marūthi तसर] *a kind of coarse*
silk, i. 20¹.

✓ तद्य [चा] *so, thus, and also; taha vi,*
even then, still, yet, i. 1^c, 9^a; ii.
42^b, 44^c, 48^b; iii. 6^a; iv. 3^{a, b}, 20^b.
taha, i. 13^b, 34^{a, b, c, d}; iii. 20^c. Cp.
तथा.

✓ तदि H. 3. 60. *there*, i. 20^{23, 25}, 25^c; ii.
0³, 29^a, 42^{23, 29}; iii. 3¹⁷, 5³, 9^c; iv.
18³¹, 19¹⁷.

✓ ता [तत्स] *therefore, then*, i. 4¹³, 6³, 8¹, 10¹,
12¹, 16³, 18^{14, 17}, 19^{1, 6}, 20^{2, 4, 20, 29, 34},
25¹, 28³, 30^d, 34³⁹; ii. 1³, 10³, 11³,
12^b, 13^b, 14^b, 15^b, 16^b, 17^b, 18^b, 19^b,
20^b, 21^b, 22^b, 24^d, 29^{7, 10, 16}, 40³, 41^c,
42^{11, 19, 21, 26, 32}, 43^{b, 2}; iii. 2³, 3^{c, 5, 9},
12³, 20^{3, 4, 5}, 22^{3, 9}, 26³, 33^b, 34^{a, 9};
iv. 2¹, 18^d, 19^{15, 18, 37, 47}, 20^{4, 10}.

तादङ्ग [ताट] *an ear-ring*, ii. 37^a.

ताडण [न] *beating*, i. 2^b; ii. 47^a.

ताडिडमणा *see तद्.*

तार ts. *loud, shrill, radiant, clear, shin-*
ing, ii. 21^a, 35^a; iii. 2^a; iv. 17^b.

तारआ [का] *a star*, ii. 17^b.

तारा ts. *the pupil of the eye*, iii. 19^a.

तारामेती [मेत्री] *unselfish friendship*, ii.
28¹.

तारिख [°दृश] *such*, iv. 22^c.

✓ तारुख [°यय] *youth*, i. 18^b, 20^d; iii. 16².

तारुखञ्च *the same*, ii. 48^b.

ताल *ts. clapping hands, beating time, time (in music)*, iv. 11^b, 12^b, 17^a.

तालवेष्ट [°वृन्त] *a fan*, iii. 20^b.

ताव [°प] *heat, glow, pain*, ii. 29^a, iv. 21^{1, 2}, 7^d.

तासि- [त्रासिन्] *fem. tāsini, terrifying, alarming*, ii. 29^c.

✓ ति, ति [इति] *a particle used to report the very words spoken by some one. The form ti occurs only after anusvāra. tti, i. 6^a, 20^{4, 20}, 34^{1, 15}; ii. 8^b, 29²¹, 39^a, 45^b; iii. 32^a; iv. 9^{8, 9, 10, 11, 12}, 18^{7, 19, 20}, 19³⁵, 20¹⁶. ti, i. 6², 28³, 34³; ii. 29¹¹; iii. 9^{1, 2}; iv. 2^a, 9¹⁸, 18^{16, 23, 34}.*

तिकायड [त्रिकायड] *having three joints, consisting of three parts*, iv. 14^a.

✓ तिक्ख [तीक्ष्ण] *sharp, strong, severe, hot*, i. 29^a; ii. 3^d, 5^a, 46^a.

✓ तिथि [त्रि] *three*, i. 4⁹; ii. 42²⁹.

तिमिर *ts. darkness*, iii. 25^a.

तिमिस [°ष] *a certain plant, Benincasa cerifera*, iii. 24^a; iv. 21^a, 22^a.

तिरिच्छि [तिर्यक्] *H. 2. 143. obliquely*, ii. 1^b.

तिल *ts. the seed of the sesamum plant*, iii. 15^b. °jala, *water with sesamum seed, offered to the dead as a libation*, ii. 5^d. °antaram, *so much as a sesamum seed*, ii. 1^a.

तिलञ्च [°क] *a certain tree, Clerodendrum phlomoides*, ii. 42³¹, 43^a, 45², 46^c.

तिलोअण [त्रिलोचन] *an epithet of Īiva,*

who has on his head the half moon, ardhaçandra, which word means also a clenched fist, i. 20²⁷.

✓ तिवलि [त्रि°] *the three folds of skin above the navel of a woman*, i. 30^a; ii. 24^a; iii. 19^b.

तिव्व [तीव्र] *acute, hot, warm*, ii. 50^b.

तिहाअ [त्रिभाग] *the third part (of the eye, used in the side-long look of women)*, ii. 5^a, 8^d.

✓ तिहुवण [त्रिभुवन] *the three worlds*, i. 10^a; ii. 10¹.

✓ तुङ्गिम्- *H. 2. 154. height, elevation*, i. 34^b; iii. 6^a.

तुट्ठ *see तुप्.*

तुण्हक्क [तूष्णाक] *HD. 5. 15. quiet, silent*, iv. 20¹.

✓ तुन्दिल *ts. having a protuberant belly, corpulent*, i. 20⁷.

तुमं *see त्वम्.*

तुम्हारिस् [त्वादृश] *similar to you*, iv. 2¹⁰.

✓ तुग्ग, °म *ts. a horse*, i. 18¹³, 21^c.

तुरिदपदं [त्वरित°] *quickly*, iv. 19²⁴.

✓ तुलण [°न] *weighing*, i. 20¹⁴.

तुला *ts. a balance, scales; resemblance*, i. 20^{13, 14}; iii. 31^b.

तुल्ल [°ल्य] *like*, ii. 10^d.

तुप् *to be pleased. Caus., to please, satisfy. tuttha, i. 36^d. tutthena, iii. 20¹⁶. tosidā, ii. 11⁵.*

✓ तुसार [°धार] *frost, ice, snow*, i. 14^a.

तुहिणकर [तुहिन°] *the moon*, i. 4^b.

✓ तृ + अव *to descend. Caus., to bring down. odiṇṇo, iii. 20¹⁵. odiṇṇā, ii. 40². avaiṇṇam, i. 25^a. avadāriadu, i. 25⁹.*

- सु + पि to give, bestow. viipna, iii. 11°.
 + समुद to put away. samuttārida, i. 30¹.
- तैत्तिश H. 2. 157. so much, i. 7^b.
 तेन्न [तेन] oil, iv. 5^b.
 तोश [•य] water, iii. 3^a.
 तोशीर [हृ•] H. 1. 124. = quiver, ii. 16^b.
 तीरणा ts. an arched doorway, i. 17^a.
 ति see ति.
 त्व [•स्य] staying, abiding, ii. 50^a.
 तुद to fall asunder, be parted. tuttal.
 ii. 4^a. tudida, broken, ruined,
 i. 18¹.
- त्वम् thou, you. tumath, i. 16¹, 19^{1, 5},
 20^{10, 11, 25, 27}, 34^{3, 20, 30}; ii. 6^a, 11¹,
 24³, 32¹, 42¹⁷, 47²; iii. 2¹, 22^a, 34^a;
 iv. 20^a. tae, i. 18^a; iii. 30³; iv. 20³.
tujjha, i. 16¹, 20³, 34²⁵; iii. 21^b, 24^b;
 iv. 22^a, 23^a. tuha, i. 20^{15, 16, 30}; ii.
 7^a, 9^a, 10^{a, 2}, 42²⁰; iii. 8^b, 32^a; iv.
 11^b, 21^a. de, i. 14², 18^a, 19², 20^{a, 7, 27},
 32¹; ii. 48¹; iii. 20^a, 33^a, 34^b; iv.
 2¹, 9¹, 18²², 19¹², 22¹. tumhe, i.
 20¹¹; iv. 18⁷. tumhehim, i. 20¹².
tumhahimto, ii. 29¹². tumhāparih,
 i. 18¹, 20¹¹. vo, i. 3^b.
- थङ् H. 4. 16. to stay, cease. thakkantu,
 iii. 20^a.
- थण [स्तन] the female breast, i. 2^b, 18^b,
 27^b; ii. 1^a, 23^b, 24^b, 29^a, 33^a, 44^a,
 49^b; iii. 6^a, 7^a, 21^a; iv. 6^a.
 थणञ् the same, ii. 27^a.
 थणिल्ल H. 2. 159. having breasts, iii. 19^b.
- थन [स्थ•] raised or rounded surface,
 i. 27^b.
- थनी [स्थ•] the same, ii. 1^a.
 थयञ् [स्तयक] = bunch, cluster of blos-
 soms, ii. 47^a.
 थूल [स्थ•] large, great, iii. 3¹⁷.
 थोञ् [स्तोक] little, small; = little, i. 16^b;
 ii. 1^b, 11¹.
 थोर H. 1. 124, 255. large; great, big,
 ii. 27^a, 44^a; iii. 6^a, 19^b.
- दहञ् [•पित] lover, husband, i. 24^a. Fem.
 •दा, wife, iii. 6^b. daida, wife, i.
 28^a.
 दंशण [दयंन] looking, seeing, showing, i.
 34²¹; ii. 3³, 40³, 42^{16, 17, 21}, 43^a; iii.
 21^b, 31¹.
 दक्ष्य [•ञ] able, skilful, iii. 17^b.
 दफ्फारस [दाक्षार] grape-juice, ii. 26^a.
 दक्खिण [दक्षिण] right, southern, i. 20¹⁵;
 iv. 9¹.
 दक्खिणा [दक्षिण] the Dekkhan, i. 12^a.
 •radha [•patha] the Dekkhan, i.
 25^a, 34^a.
 दक्खिणा [दक्षिण] present, gift, remune-
 ration, iv. 18^{12, 14, 21, 22}.
 दण्ड ts. a stick, staff, stalk, handle, i.
 16³, 32^a; ii. 6¹⁰, 9^a, 39^b; iv. 9¹², 20^a,
 22^b.
 दण्डारास ts. a kind of dance, iv. 11^b.
 दन्त ts. = tooth, ivory, i. 14^a, 20²⁵; iii.
 31^a.
 दन्तुर rising, bristling, ii. 46^a. ts.
 दण [दण] pride, haughtiness, ii. 30^a.
 दण्ण [दण] a mirror, i. 18¹⁰.
 दण्ण- [दण्णि] proud, arrogant, ii. 41^a.
 दर ts. H. 2. 215. a little, slightly, ii.
 14^b, 36^a, 49^b.

- ✓ दरिद्रतण [°द्रत्व] *poverty, indigence*, i. 20^b.
- दत् to split, cleave. *dalantā*, ii. 2^a.
- + निस to cut, break. *niddalanto*, ii. 30^c.
- दल ts. *leaf, petal*, i. 29^b; ii. 6^{20, 23, 24, 25}, 14^b, 38^b; iv. 5^a, 21^b.
- दस [°श] *ten*, iii. 3¹⁸, 26^a. Cp. दह.
- दसमासअ [दशमासक] *weighing ten māsa*, iii. 5^a.
- दह to burn. *dajjhanta*, iii. 27^a.
- ✓ दह [°श] *ten*, i. 18^b. Cp. दस.
- ✓ दहि [°धि] *milk*, i. 19^c.
- दा to give. *dei*, ii. 37^b. *denti*, i. 13^a, iv. 9^c, 12^a. *dehi*, ii. 42¹¹, 43^b. *deu*, i. 3^b. *dedu*, ii. 1⁵. *deha*, i. 18^a. *dāissam*, iv. 20¹². *daia*, i. 20⁴⁰; iii. 4⁵. *dādaṃvā*, iv. 18¹⁴. *dento*, i. 4^d. *dentā*, ii. 2^b; iii. 28^a. *dijjae*, iii. 9^d, 33^b. *dijjadi*, ii. 42²¹. *diadu*, iv. 18¹⁴. *dijjantu*, iv. 21¹. *dijjanta*, iii. 27^a. *dijjamāṇa*, i. 30^c. *diṇṇa*, ii. 6^{10, 22}; iii. 3⁹, 10^d. *diṇṇā*, i. 18^d; iii. 6^b; iv. 9⁶, 18^{21, 25}, 21^c. *diṇṇam*, iii. 34^b. *diṇṇā*, ii. 16^a.
- दाण [°न] *giving, gift, donation*, ii. 5^d, 47¹; iii. 17^b.
- ✓ दारा [°रा:] *a wife*, i. 23^a.
- दाव् H. 4. 32. *to show*. *dāviāi*, ii. 36^a.
- ✓ दाव [तावत्] *just, now, truly, indeed*, i. 31¹, 34²⁶; ii. 6²², 50³; iii. 3², 22^{2, 9}; iv. 20¹².
- दावणि [°घाग्नि] *a forest-conflagration*, iv. 24^b.
- दासत्तण [°त्व] *slavery, service*, iv. 8^d.
- दासी ts. *a female slave*, i. 18⁶, 20^{23, 33, 40}; iv. 2⁸, 9¹³.
- दाह ts. *burning*, ii. 10^b, 29^b, 42⁵; iii. 20^d.
- दिअह [दिवस] *a day*, i. 18^b, 21^d; ii. 9^a, 10^c; iv. 3^c, 5^d, 6^d, 9^b.
- दिक्खा [दीक्षा] *initiation*, iv. 18¹².
- दिक्खिअ see दीक्ष्.
- दिट्ठि [दृष्टि] *a look, glance, eye*, i. 18^a, 21^b, 28^{b, 8}; ii. 1⁵, 5^c, 8^d, 23^a, 41^b; iii. 2^c, 11^a.
- दिण [°न] *day*, ii. 6¹⁰; iv. 3^a.
- दिणमणि [दिन°] *the sun*, ii. 50^d.
- दिणोस [दिनेश] *the same*, i. 21^c.
- दिंसुह [दिञ्जुख] *quarter of the sky*, ii. 4^b.
- दिवस ts. *day*, i. 34²⁶; iv. 18¹¹, 19⁶⁴.
- दिग् to point out, show. *diṭṭho*, i. 24^c.
- + आ to point out, show, order. *ādisadi*, iv. 9¹⁹, 18^{16, 23}. *ādiṭṭham*, ii. 26¹.
- + निस to point out, show. *niddisadi*, ii. 29²¹. *niddiṭṭhā*, iv. 18²⁰.
- + समा to command, direct, instruct. ✓ *samādiṭṭhā*, i. 10¹. *samādiṭṭham*, ii. 43¹⁰.
- ✓ दिसा [दिग्] *direction, quarter of the sky*, i. 14²; iii. 25^b, 26^a, 28^a; iv. 9^{8, 9, 10, 11}.
- ✓ दिसाभाअ [दिग्भाग] *quarter of the sky, direction*, i. 16^d.
- दीक्ष् to consecrate, initiate. *dikkhiā*, i. 23^a.
- दीव [°प] *a lamp, light*, ii. 6¹⁰; iii. 27^a.
- ✓ दीह [°र्ध] *long*, i. 21^d, 35^c; ii. 2^b; iv. 9^b.
- ✓ दीहत्तण [°र्धत्व] *length*, i. 32^a.
- दीहर H. 2. 171. *long*, ii. 9^a.
- दीहिआ [दीर्घिका] *a long lake*, ii. 3^c.

दुर्लभ [द्वितीय] *second, other*, iii. 17^a.

दुष्कृत [दुष्कृत] *a sin, misdeed*, ii. 8^c.

दुःख [दुःख] *sorrow, distress*, ii. 8^c.

दुश्चर [दुश्चर] *a wicked, malicious person*,
iii. 20¹⁷.

✓ दुष्ट [दुष्ट] *wicked*, i. 20¹⁰.

दुविध [द्वितीय] *second, other*, ii. 8¹.

✓ दुग्ध [दुग्ध] *milk, milky juice*, i. 16^b; ii.
6^b, 29¹¹.

दुष्यन् [दुर्बल] *weak, feeble*, ii. 9^d.

✓ द्रुम [द्रुम] *a tree*, i. 17^b; ii. 45³, 46^c; iv.
22^a.

द्रुह [द्रुह] H. 1. 115. *difficult to be
attained*, iv. 1^b.

द्रुल्लक्ष्य [द्रुल्लक्ष्य] *difficult to be seen*, iii.
12^c.

✓ द्वाार [द्वार] *a door*, i. 21⁴; ii. 42^{21, 24}; iii.
20¹¹; iv. 9¹, 18³³, 19^{3, 34}.

दुः see द्वि.

✓ दुसवि- [द्विययिन] *having two moons*, i.
34^d.

✓ दुहिता [दुः] *a daughter*, i. 34¹⁵; iv.
18¹⁰.

दुहं [दुः] *a female messenger, a confi-
dante*, iii. 27^c.

✓ दूर ts. *distant, far. Adv., to a distance,
highly, entirely*, i. 2^a, 6^a, 20³³;
iii. 1^a.

✓ दुष्ण [दुष्ण] *spoiling, disfiguration, de-
fert*, i. 18^a; ii. 23^d.

दुसह [दुः] *insupportable, intolerable*, iii.
20¹; iv. 2^a.

दुह्य [दुर्ग] H. 1. 192. *ugly, hideous*,
iii. 23^b.

✓ दृग् to see. Caus. to show. Pass., to appear.
daṭṭhum, i. 24⁵. daṭṭhūna, iii. 6^a.

daṭṭhavā, ii. 29¹. damsemi, i. 25^a.

damsido, ii. 6²³. damsiām, ii. 21^b.

disaī, iv. 11^b. disadi, i. 4², 20²⁶.

disae, ii. 30^d. disadha, i. 4¹⁶. di-

santi, i. 6^b. disadu, ii. 29¹⁰. di-

tṭha, ii. 40³. ditṭha, ii. 11^d, 40⁵;

iii. 22^d; iv. 9^a, 19¹⁰. ditṭham, i.

25^{4, 6}; iii. 2³, 3^a. ditṭha, ii. 5^a.

देव ts. *a god; a king*, i. 18^c, 24^a, 34¹¹;

ii. 11⁵, 22¹, 24¹, 26¹, 28¹, 29⁷, 41^a,

47³, 49⁴; iii. 24²; iv. 9¹⁰, 21^c.

देवी ts. *a queen; Pārvatī*, i. 12^{1, 8}, 16³,

18¹⁷, 19¹, 34^{23, 34, 36}; ii. 6^{22, 23}, 11³,

22^a, 28¹, 29¹⁰, 42^{27, 32, 33}, 43¹⁰, 47¹;

iii. 8⁴, 6^a, 34^{7, 9}; iv. 9^a, 7, 13, 14, 17, 19,

18^{4, 7, 11, 12, 15, 21, 30, 31}, 19^{9, 25, 30}, 23^a.

देव्यस्य [देवज्ञ] *an astrologer*, iv. 18²⁰.

देसन्तर [देश] *another place, foreign parts*,

iv. 18²⁷.

✓ देह ts. *body*, ii. 10^b, 11^b; iii. 17^b, 20^{d, 18}.

dehantara, *another body*, i. 34¹⁴;

iv. 19^{6d}.

दोन्तलो [दोः] *a plantain-like arm*, iv.

7^c.

✓ दोषयष्ट [द्विः] *having both halves, i. e. full*

(of the moon), i. 32^b.

दोषयष्ट- [द्विः] *to cut in two, to break.*

dokhaṇḍaantā, i. 15^b.

✓ दोली [दोः] *a bucket, cavity*, i. 29^b.

दोल to swing, oscillate. dolanti, i.

26^b.

✓ दोला ts. *a swing, hammock*, i. 21^b; ii.

29²¹, 30^d, 31^d, 37^a, 39^a, 40^{a, 2}.

दोल्सग [दोल्सता] *a creeper-like arm*, iv.

16^b.

दोसोलह [द्विषोडश] *thirty-two*, iv. 11^a.

- ✓ दोहल ts. *the longing of a pregnant woman, the desire of plants at budding time*, i. 20^{27, 29}; ii. 45¹, 47¹.
- दोहलअ [क] *the same*, ii. 43^b.
- द्वि two. duve, i. 16², 34^{30, 32}; iii. 17^a. dohim, i. 4^c, 30^b; iv. 12^b. dohi, ii. 18^b. dosu, i. 16^d. dosum, iv. 7^c.
- धभवड [ध्वजपट] *a flag, banner*, ii. 31^a.
- ✓ धगु [नुस] *a bow*, i. 32^c, 33^d; iv. 9⁹, 20^d.
- धगुह H. 1. 22. *a bow*, ii. 3^d.
- ✓ धम्म [म] *religion, custom*, i. 23^d.
- ✓ धम्मदारा [धर्मदारा:] *lawful wife*, i. 23^a.
- धर ts. *holding, carrying*, ii. 46^b; iv. 15^a.
- ✓ धरणी ts. *earth, country*, i. 12^a. °dala [°tala] *the surface of the earth, the earth*, i. 25⁹.
- धवल ts. *white, handsome*, ii. 23^a, 31^a.
- ✓ धवल- *to make white or resplendent*. dhavalenti, i. 10^a. dhavalia, iii. 7^a. dhavalio, i. 29^c.
- धवलिम- H. 2. 154. *whiteness*, ii. 41^b.
- धा + अनुसम *to think over; make peace with*. anusamdhemi, iii. 2^a. anusamdhedha, i. 20⁴².
- + नि *to place, put*. nihio, ii. 29^a. nihiam, ii. 30^c. ✓ nihitta, i. 4^c.
- + वि *to bring about, arrange*. vihide, iv. 18³².
- धाढी [ढी] *assault, attacking*, ii. 46^c.
- धारा ts. *a stream, current*, ii. 9^b; iii. 20^c, 28^d; iv. 13^a.
- धारि- [रि] *carrying*, iv. 9^{a, 11}.
- ✓ धाव् *to run*. dhāvantassa, i. 18¹³.
- धुवागीद [धुवागीत] *introductory stanza*, i. 4¹¹.
- धूदा H. 2. 126. *a daughter*, i. 18^c.
- धूव [प] *incense, perfume*, iii. 14^b.
- धूववट्टि [पवर्ति] *a pillar or cloud of smoke*, iii. 27^a.
- ध to *hold, carry, contain, stop*. dharai, ii. 48^a. dharantao, iii. 31^b: dhariā, iii. 3^c.
- ✓ धोअ [धोत] *washed, washed off*, i. 26^a.
- ✓ धोद *the same*, i. 30¹.
- नन्द *to be delighted, rejoice*. ṇandantu, i. 1^a.
- नम् *to bow, make obeisance to; to sink*. ṇamaha, i. 2^b. ṇamanti, ii. 31^c. ṇaa, i. 4^c.
- + उद् *to rise, ascend*. unṇamanti, ii. 31^c.
- + परि *to be changed, ripe*. pariṇamantā, i. 8^a. pariṇaam, ii. 8^c.
- + प to *bow down*. paṇamāmi, iv. 19^d. paṇamanti, iv. 18^b.
- नश् *to disappear*. naṭṭhā, iii. 3^d. naṭṭhāe, ii. 40³.
- + प to *disappear, be lost*. paṇaṭṭhā, ii. 40⁵.
- नी *to carry, bring, conduct*. ṇaissadha, i. 34²⁷. ṇaia, ii. 11³.
- + आ *to bring*. āṇemi, i. 25^c. āṇedi, iv. 19⁵⁵. āṇia, ii. 43²; iii. 4⁸. āṇi-adi, i. 25³. āṇiadu, i. 25⁷. āṇiā, i. 26^d. āṇidaim, iv. 19⁴⁴.
- + उप *to offer, present*. uvaṇijjo, iv. 7^c.
- + परि *to marry*. Caus., *to cause to*

marry. paripē, i. 12^b. paripe-
davvā, iv. 18²¹. paripāḍavvā, iv.
18⁷.

नृत to play, act. paccidavvā, i. 4¹⁸.

✓ पभ [पद] foot; pace; dignity, rank, i. 9^b,
12^a, 21^a; iv. 11^b.

पभइ [प्रकृति] nature, natural condition,
ii. 26^c.

✓ पिअदायभ [प्रयत्नापक] producing, i. 16³.

• पभट्टइ see धृत + प्र.

पभट्टेइ see कट + प्र.

पभपड [प्रच] impetuous, iii. 30^b.

पभया [पद] position, rank, iv. 23^c.

पभावइ [प्रजापति] the god *Prajāpati*, the
creator, iii. 17^a.

पभासइ see काय + प्र.

पभोटु [प्रकोष्ठ] the fore-arm, ii. 16^a.

✓ पभोस [प्रदोष] evening, iv. 4^b.

पंसु [पांसु] dust, iv. 5^c.

पकअ [पक्ष] a wing, iv. 2¹⁰.

✓ पकआडवज [पक्षातोय] a kind of drum, cp.
Hindī pakḥāuj, i. 4¹⁰.

पक्यालिद see छल + प्र.

✓ पकु ts. mud, paste, i. 16^a; ii. 8^a, 12^a;
iv. 4^a.

पकुअ [क] a lotus, ii. 13^b, 33^a.

पकुइ ts. the same, iii. 3^a.

पकुल ts. turbid, smeared, anointed, iv.
8^a.

✓ पकुइ ts. a lotus, i. 4^a, 35^a.

✓ पच्चअ [प्रत्यक्ष] clearly, openly, i. 30^a;
ii. 43^a.

पच्चग [प्रत्यग] fresh, new, iii. 1^a.

पच्चङ्ग [प्रत्यङ्ग] on every limb, iv. 9^a.

पच्छा [पश्चात्] behind, from behind; after-
wards, i. 34²⁷; ii. 6^c.

पच्छिम [पश्चिम] last; western, iv. 4^c,
9¹⁰.

पण्यारयेदि see झर + प्र.

✓ पण्व ts. five. pañca, i. 18^b; iv. 4^a,
9^{3, 9, 12}. pañcehim, iii. 19^d.

✓ पण्वगव [च] the five products of the
cow, i. 20²⁴.

✓ पण्वदस [च] fifteen, i. 34²⁴.

पण्वद्याण ts. Cupid, ii. 19^b, 38^b.

✓ पण्वम ts. the fifth note of the gamut,
said to be produced by the cuckoo;
name of a musical mode, i. 16³;
ii. 2^c, 5^b; iii. 20⁷; iv. 6^a.

✓ पण्वसर [च] Cupid, i. 32^c; ii. 46^b; iv.
8^d.

पण्वाल ts. name of the country between
the Yamunā and the Ganges,
the Doab, iii. 5^a.

पण्वालिभा [का] a doll, ii. 12^b.

✓ पण्वालिभा [पाण्वालिका] the *Pāñcālīkā* style
in poetry, i. 1^a.

✓ पण्वेसु [यु] Cupid, i. 18^c; iv. 4^c.

✓ पण्वर ts. a cage, i. 18¹⁵; iii. 31^a.

पद + उद Caus., to tear out, eradicate.
uppādaissam, i. 20¹⁵. uppāḍa,
i. 20²¹. uppāḍida, iv. 2^a.

✓ पटु ts. a garment, silk cloth, i. 36^a.

पट्टिअ [क] a tablet, palette, i. 4^c.

पट्टिसुअ [पट्टांसुअ] a silk garment, ii. 14^a.

✓ पट् to recite. padhissam, i. 18¹⁷; iii.
30^a. padha, i. 19^{3, 6}; ii. 10⁷. pa-
ḍhiadi, i. 19⁷.

✓ पट [ट] a garment, cloth, i. 14^a.

पटय [पतन] falling, iv. 18^a.

पडाभा [पटाका] *a flag, banner*, iii. 20⁶;
iv. 20^a.

✓ पडिवट्टअ [प्रतिपट्टक] *a silk cloth*, i. 20⁹.

✓ पडिवट्टाविआ [प्रतिवर्धोपिका] *speaking agreeably or congratulating in her turn*, i. 13¹.

पडिसिविणअ [प्रतिस्वप्नक] *a dream in return*, iii. 8^b.

✓ पडिसोअ [प्रतिशोषक] *a mask*, i. 4⁵, 20⁴⁰;
iv. 15^b. [K, anukāryānurūpavar-
nanāmukha].

✓ पठण [पठन] *reading, reciting*, i. 24^b.

✓ पठम [प्रथम] *first*, i. 20²³, 25, 34²⁴; iii.
17^c.

पणअ [प्रणय] *attachment*, iii. 8⁴, 9³.

✓ पणइ [प्रणति] *a bow, courtesy*, i. 4^a.

पणइ- [प्रणयिन] *attached to, joined to*,
iv. 7^b.

पणस [पनस] *the bread-fruit*, iv. 22^a.

✓ पणाम [प्रणाम] *a bow, salutation*, i. 34²⁴.

पणोल्लिअ *see* णोल्ल + प्र.

✓ पणिडच्च [पाणिडत्य] *erudition, Panditship*,
i. 18⁴, 8, 9.

✓ पणडी *a Pāṇḍya woman*, i. 15^a.

पणडु [पा°] *pale, yellowish*, ii. 10^c; iv. 5^a.

पणडुर [पा°] *pale-white, yellowish-white*,
ii. 6¹⁰; iii. 33^a.

✓ पणहोत्तर [प्रश्नोत्तर] *riddle and answer*, i. 5³.

पत *to fall*. paḍai, ii. 39^a. paḍanti,
iv. 13^b.

+ नि *to fall down, to be cast at*. ni-
vaḍiā, ii. 5^c, 46^c.

+ समुद् *to jump up, to emerge*. samup-
paḍiā, iii. 31⁸.

पत [त्र] *a leaf*, ii. 1², 7^a.

✓ पत [पात्र] *a dramatis persona*, i. 4³.

पत *see* आप + प्र.

पत्तिआमि *see* या + प्रति.

पद् + उद् *Caus., to produce*. uppādedi,
iii. 12².

+ निस् *to be produced*. nippajjadi, i.
34¹⁸.

+ सम् *to become*. *Caus., to accom-
plish, produce*. saṃpañṇam, iii.
20⁴, 21. saṃpāдеми, ii. 41⁶. saṃ-
pādemha, i. 12². saṃpādaissadi,
ii. 43¹.

+ समुद् *to be produced*. samuppañṇā,
iii. 4⁹; iv. 19³⁵.

✓ पदि [°ति] *a husband*, i. 19⁷.

पदीव [प्रदीप] *a lamp*, iii. 22⁴.

पंति [पङ्क्ति] *a line, row, series*, ii. 1², 17^b;
iv. 12^b.

पब्भार [प्राभार] HD. 6. 66. *a mass, large
quantity*, ii. 33^a.

पभाद [प्रभात] *day-break, dawn*, ii. 6¹⁰.

पमदुज्जाण [प्रमदोद्यान] *pleasure-grounds*,
iii. 22⁹; iv. 18³⁰.

✓ पमाण [प्र°] *measure, size, extent*, i. 16³;
iii. 31⁸.

पर ts. *other, different; intent on*, i. 18², 8;
iv. 18^a, 22². param, *however, ex-
cessively, at the utmost*, i. 1^b, 34³⁰;
ii. 11^a.

परम ts. *highest, best*, ii. 28⁴.

परमत्थ [°मार्थ] *truth, reality*, ii. 22¹.

परमेट्ठि- [°ट्ठिन] *an epithet of Brahmā*,
iv. 19^b.

✓ परंपरा ts. *an uninterrupted series, suc-
cession*, i. 9^b, 18⁴, 8, 9.

परहुअ [°भत] *the cuckoo*, ii. 2^a.

✓ परिअण [°जन] *attendants, suite*, i. 28⁶.

- परिक्षण [परोक्ष] *testing, examining*, ii. 29^a.
- परिक्षीण [°क्षीण] *emaciated, diminished*, ii. 6¹⁰.
- परिणति [°ति] *maturity*, iii. 4³.
- परिपण्डुरत्तण [°पाण्डुरत्त्व] *dazzling whiteness*, iii. 34^b.
- ✓परिरम्भ *ts. embracing*, i. 2^a; iii. 7^a.
- परिवाहि [°वाटि] *order, succession*, iv. 16^b.
- परिसर्पि- [°सर्पिन्] *moving about*, iv. 19³⁵.
- परिसर *ts. neighborhood, environs*, iii. 19^a, 34^a; iv. 7^a.
- परिहास *ts. jolting, merriment*, ii. 6^a.
- ✓पक्व [°क्व] *hard, harsh*, i. 7^a.
- पकुड *see* रुद् + प्र.
- परोक्ष [°क्ष] *invisible, unknown*, iv. 18²⁹.
- परोपर [परस्पर] *each other, mutual*, iii. 11^b; iv. 12^b.
- ✓पल्लङ्ग [पयङ्ग] *a bed, couch*, i. 36^b.
- ✓पल्लव *ts. a sprout*, i. 26^b; iii. 23^a.
- पवञ्च [प्रपञ्च] *display, diversity*, ii. 40^a.
- ✓पवञ्च- [प्रपञ्चय-] *to display, show, expand*. pavañcida, i. 16³.
- पवण [°न] *the wind*, ii. 11^b, 14^b, 36^a; iii. 22^a.
- पवन्त [प्रवन्त] *violent*, iv. 1^a.
- पवाह [प्र°] *a stream, current*, ii. 10^a; iii. 10^a, 20^a.
- ✓पथेय [प्रथेयक] *an interlude in a drama*, i. 6^b.
- ✓पसह [प्रसृति] *the palm of the hand*, i. 30^c; ii. 38^a.
- ✓पसदि *the same*, i. 16³.
- पसर [प्र°] *outbreak, course*, iii. 20^a.
- पसरण [प्र°] *going, streaming forth*, ii. 10^a.
- पसव [प्र°] *blossom*, ii. 6²².
- ✓पसाभ [प्रसाद] *propitiatory offering, propitiation, favor*, i. 4^a, 22^a, 34²⁵.
- पसादी + क [प्र°] *to present*. *kidāth, ii. 6²⁴.
- पसार [प्र°] *spreading*, iii. 11^a.
- ✓पसाह्य [प्रसाधन] *decoration, toilet*, i. 20³⁶; ii. 19^a, 22^a, 24³.
- ✓पसूण [प्रसून] *a bud, flower*, i. 19^d.
- पथ [°य] *way; reach*, iii. 2^d.
- ✓पहा [प्रभा] *light, splendor, similarity*, i. 16^a.
- पहार [प्र°] *striking, shooting*, iii. 7^b.
- पहाव [प्रभाव] *power, efficacy*, ii. 6²², 45¹; iii. 8²; iv. 18²⁹.
- ✓पशुद [प्रभृति] *beginning, beginning with*, i. 32^d.
- पशुदृष्ट *see* रुद् + प्र.
- ✓पशुदि [प्रभृति] *beginning, beginning with, from, ever since*, i. 20^{30, 34}; ii. 3^a.
- पा *to drink. Caus., to cause to drink.* piāmo, i. 22^b. pianto, iii. 8^a. pi-anti, iv. 19^b. pījjae, i. 23^b. pīj-jantam, i. 16^d. pīdo, iii. 3^{11, 12}. pāida, ii. 29¹¹.
- ✓पाश [°त] *foot; beam*, i. 4^d, 20³⁰; iii. 28^d.
- ✓पाभन्त [पादान्त] *the extremity of the feet*, i. 14^d.
- पामार [प्राकार] *a rampart, wall*, ii. 31^a.
- ✓पाउष [प्राकृत] *the Prakrit language*, i. 7^a.
- ✓पाउद *the same*, i. 6².
- ✓पाहिसिद्धी HD. 6. 77. *emulation, rivalry*, i. 10^b, 20^{12, 23}; ii. 10⁵.

- पाठिआ [पाठिका] *a reciting or reading woman*, iv. 9¹².
- पाण [प्राण] *life, soul*, iii. 8^a.
- ✓ पाणि *ts. hand*, i. 27^a; iii. 23^a.
- ✓ पामर *ts. a low-caste man*, i. 20³⁰.
- पारावअ [°त] *a pigeon*, iii. 27^b.
- पारिभद् [°द] *the coral tree*, iv. 22^a.
- पाल् + प्रति *to guard, observe*. paḍivāle-du, ii. 41².
- पालित्तिआ *capital; a treasure; a paragon of*, ii. 3^b; iv. 19¹⁴. (*K, bhaṅgīprakāraḥ pālayitrkā; yadvā pālittaā iti deṣipadaṁ mūlanīvyāṁ varta-ta iti sampradāyaḥ*.)
- पास [°ञ्च] *side, flank*, ii. 36^b, 46^b.
- पाहुड [प्राभत] *a present, gift*, ii. 7^a.
- पि *see चि*.
- ✓ पिअ [प्रिय] *dear, beloved, agreeable*, i. 1^b, 3^a, 15^c, 16¹; ii. 27^c; iv. 2^b, 22^{1, 2}.
- ✓ पिअवअस्स [प्रियवयस्य] *a dear friend*, i. 18¹⁷, 20³⁰, 32⁴; ii. 6¹⁰, 10⁶, 41², 43²; iii. 2³, 20¹, 34⁷; iv. 9⁴.
- पिअसहो [प्रियसखो] *a female friend, a lady's confidante*, ii. 8³, 42^{5, 10}; iii. 30³, 34⁵.
- पिक्क [पङ्क] *ripe*, ii. 50^d.
- पिङ्ग *ts. yellow-red*, ii. 50^d.
- पिच्छ *ts. tail-feather*, ii. 14^a; iv. 14^b.
- पिज्जर *ts. reddish-yellow, tawny, gold-colored*, ii. 8^a, 12^a; iii. 25^b.
- ✓ पिण्ड *ts. mass, ball*, i. 35^a.
- पिघाण [°न] *covering*, iv. 18³⁸.
- पिसुण [°शुन] *slandorous*, iii. 9^d.
- ✓ पिसुण- [°शुनय-] *to indicate*. piṣuṇāi, ii. 24^d. piṣuṇedi, i. 20⁶.
- पिहुल [एयुल] *broad, large*, iv. 9⁷.
- पीद् *to press, squeeze*. piḍḍo, iii. 7^d.
- ✓ पीर [°न] *fat, round*, i. 18^b; iii. 7^c.
- पुङ्खिअ [°त] *furnished with feathers*, ii. 3^d; iv. 20^d.
- पुङ्खिद *the same*, iv. 9³.
- ✓ पुज्ज *to heap up, collect*. puñjijjāi, iii. 26^d. puñjia, i. 14^d.
- ✓ पुज्ज *ts. heap, multitude*, i. 19^d; ii. 46^d.
- पुट्ठ *see स्पृष्ट*.
- पुट्ठो [एट्ठ] *the back*, ii. 39^b.
- पुणस्सव [पुनर्नव] *revived, refreshed*, iii. 20¹⁰.
- ✓ पुणो [पुनर्] *again, back; on the other hand*, i. 34²⁷; ii. 3^c, 5^c, 6^{b, 13}, 26^c, 28⁴, 49^b; iii. 17^d; iv. 18¹⁷, 19^{23, 37, 47}. puṇu, ii. 23^d; iii. 9^c, 14^d. Cp. उण.
- ✓ पुस्स [पूर्ण] *filled, full, accomplished, fulfilled*, i. 20^d; ii. 41^d; iii. 19^a; iv. 23^b.
- ✓ पुस्सिमा [पूर्णिमा] *the day of full moon*, i. 25⁹, 34^d; ii. 6¹⁰, 29^{19, 21}; iii. 20¹⁵; iv. 19⁶⁴.
- ✓ पुत्त [°त्र] *a son*, i. 18⁸, 19⁷; iv. 2⁸.
- पुत्तलिआ [°लिका] *a doll*, iii. 20³; iv. 18³⁶.
- ✓ पुत्तो [°त्री] *a daughter*, i. 20²⁸; iv. 19^{24, 50}.
- ✓ पुरदो [°तस्] *before, in the presence of*, i. 18¹⁷, 19^{5, 6}, 20²⁰; ii. 10⁶, 29⁶; iii. 30².
- ✓ पुरन्तो [°न्तो] *an elderly married woman*, i. 16³.
- ✓ पुरस्सर [पुरः°] *preceding*, i. 20^{16, 31}.
- ✓ पुरिस [°रुय] *a man*, i. 7^b.
- पुरो [पुरस्] *before; formerly*, iii. 1^c, 22^a; iv. 19^a.
- पुलअ [°क] *horripilation, thrill of joy*, iv. 21^d.

- पुलभ-, पुलोभ-, H. 4. 181. *to look, behold.*
 puloesi, iii. 8¹. pulantia, ii. 1¹.
 ✓ पुलभय [-कन] *horripilation*, i. 15^a.
 पुलिन्त ts. *a man of a certain barbarous tribe, a mountaineer*, iv. 14^b.
 ✓ पुष्य [पूष्य] *eastern*, i. 14²; iii. 25^b; iv. 9¹.
 पूर ts. *a stream, flood*, iii. 28^a.
 ✓ पूरण ts. *filling*, i. 34³².
 ✓ पू to fill. pūriāe, i. 4^b.
 पेऊस [पौदूय] *nectar*, iii. 20¹.
 पेऊय, पेऊय see हंत्.
 ✓ पेहिङ्ग [प्रेहिङ्ग] *swung, shaken*, i. 21^a.
 पेम्म [प्रेमन्] *love, affection*, iii. 8^{3,4}, 9^{a,1,2}, 12^{b,2}, 15^b.
 पेरन्त [परन्त] *circuit, border*, iii. 11^b.
 पेसल [पेगल] *artificially made pleasant, seasoned*, iv. 5^b.
 ✓ पोदिस *name of a poet*, i. 20²⁰.
 ✓ पोत *a garment, cloth*, i. 27^b; ii. 24^a.
 ✓ पोत्यभ [पुस्तक] *a book*, i. 18².
 पोम्फल [पुम्फल] H. 1. 170. *the areca nut*, iv. 5^b.
 पोम्मारभ [पद्मारग] *a ruby*, ii. 15^a; iv. 18¹¹.
 ✓ पद् to ask. pucchāmi, iii. 8². pucchis-sath, i. 4¹². pucchia, i. 34¹. pucchiantī, i. 18¹³.
 —
 ✓ फंस [स्पर्श] *touch, contact*, iii. 24^b; iv. 21^a.
 ✓ फगुण [फाल्गुन] *a Hindu month corresponding to February-March*, i. 20²⁰.
 ✓ फण ts. *the hood of a serpent*, i. 20^b.
 ✓ फणिलभा [-ता] *the betel plant*, i. 17^a.
 फरभ HD. 6. 82. *a shield*, iv. 9¹.
 फरकिद [स्फारीकृत] *shaken, swung*, iv. 9¹.
 फरिस [स्पर्श] *touch, contact*, iv. 6^a.
 फल ts. *fruit, result*, ii. 6¹⁰; iv. 21^a.
 फलभ [-क] *plank, shield, expanse*; i. 30^b, 32^b; ii. 15^a, 23^c; iv. 9¹¹.
 फलिहमणि [स्फटिक] *a crystal-stone*, ii. 29¹⁵.
 फइ see स्फट.
 ✓ फार [स्फार] *large, great*, i. 20^b; iii. 19^a.
 फुइ see स्फुट.
 फुइ [स्फुट] *clear, white, clearly, evidently*, ii. 12^b; iv. 22¹.
 ✓ फुल्ल *to open, blow, blossom. Intens., the same.* phullanti, ii. 49¹. phullai, ii. 38^a. pamphullia, i. 16^b.
 ✓ फुल्ल ts. *a flower*, i. 19^a.
 फेङ्गार [फेल्कार] *a shriek, howl*, iv. 15^a.
 —
 बइल्ल see बलिवइल्ल. Cp. Marāṭhī baila.
 बउलमाता [बकु] *name of a woman*, iv. 9¹⁰.
 बङ्गर [बर्कर] HD. 6. 89. *a jest*, ii. 6¹.
 बङ्गरकेली *name of a woman*, iv. 9¹¹.
 बन्दि- [-न्दिन्] *a panegyrist, bard*, i. 16^{1,4}.
 बन्ध् + नि *to bind, close.* nibaddham, iv. 9¹.
 ✓ बन्ध ts. *arrangement, literary composition, posture*, i. 6², 7^a; ii. 4^a; iv. 11^a, 12^b.
 ✓ बन्धव [बा] *a kinsman, friend*, i. 16³.
 बम्ह- [ब्रह्मन्] *the god Brāhmā*, i. 24^a.
 ✓ बम्हण [ब्राह्मण] *fem. -nī, a Brāhmaṇa; fem. the wife of a Brāhmaṇa*, i. 20^{1,26,33,43}; iii. 8¹. *fem.* i. 20³⁴.
 बरिहि- [बर्हिन्] *a peacock*, ii. 15^b.

- ✓ खला [°लात्] *perforce, violently*, i. 13^d; iv. 22^c.
- खलि ts. *an oblation*, iv. 15^a.
- ✓ खहल ts. *copious, abundant*, i. 13^a, 20^d; ii. 3^a, 37^a; iv. 21^d.
- ✓ बहिणिआ [भगिनिका] *a sister*, i. 34^{22,25,32,35,38}; ii. 6²⁴, 9¹, 10^{2,4}.
- ✓ बहु + मन to *value, esteem*. °mannedi, i. 28^s.
- ✓ बहुसो [°शस्] *often*, i. 4^a; ii. 29^b.
- बाडल्लिआ HD. 6. 92. *a doll*, iv. 19⁶⁵.
- बाण ts. *an arrow*, ii. 11^c; iv. 13^b.
- बाध् to *harrass, torment*. bāhanijjo, iv. 2³. bāhanijjā, iv. 2¹.
- ✓ बाल ts. *young, new*, i. 13^c, 15^a; ii. 41^b, 42²⁹, 45^a, 49^a; iii. 8¹, 19^d.
- ✓ बालकइ [°वि] *a young poet*, i. 9^a.
- बाह [°प्य] *a tear*, ii. 9^b, 10^d; iii. 20^s.
- ✓ बाहिर [बहिस्] H. 2. 140. *external*, i. 34³⁰.
- ✓ बाहु ts. *an arm*, i. 30^b; iv. 12^a.
- बाहुमूल ts. *a shoulder*, ii. 24^a.
- ✓ बिन्दु ts. *a drop*, i. 26^b; iii. 3¹⁷, 4^a.
- ✓ बिम्ब ts. *the Bimba fruit; the disk of the sun or moon*, i. 13^a; ii. 20^b; iii. 25^d, 32^b; iv. 3^b. sampunna-bimbattana [sāmpūrnabimbatva], *fullness of disk*, iii. 25^d.
- बिस ts. *the fibre, fibrous stalk of a lotus*, iii. 20^a; iv. 7^c.
- बुहुण H. 4. 101. *sinking, inclining*, ii. 31^d.
- बुध् + वि *awaken*. vibuddho, iii. 7^a.
- बोल् H. 4. 162. *Caus., to pass*. boleī, ii. 29^d.
- बोल H. 4. 2. *speech, words*, ii. 4^c.

- भञ्जव- [भगवत्] *fem. °vadi, favored, exalted, venerable, holy*, i. 20²⁷; ii. 6²⁵; iii. 3¹⁴; iv. 18^{16,23}, 19^{4,12}.
- भङ्ग ts. *breaking*, i. 28^a.
- भङ्गि ts. *bending*, iv. 9^a.
- भङ्गुर ts. *fragile*, iii. 21^a.
- भज्जाजिद [भार्याजित] *enslaved by women, a hen-pecked husband*, iii. 2¹.
- भज्ज् to *break*. bhañja, iii. 21^a.
- भट्ट- [भट्] *a lord, master*, iv. 9¹⁶, 18^{6,22}.
- भट्टारअ [°क] *venerable, worshipful*, iii. 20²³.
- ✓ भण् to *say, speak; name, call*. bhaṇāmi, ii. 47³; iv. 7¹. bhaṇāsi, i. 20²⁸; iv. 19³⁴. bhaṇādi, i. 34²⁸. bhaṇimo, ii. 23^d. bhaṇāmo, ii. 48². bhaṇanti, i. 24^a; iii. 9^{1,2}. bhaṇa, i. 20¹⁷, 25^{1,3}; ii. 6⁷, 40⁴, 47⁵; iii. 8⁶; iv. 4¹. bhaṇaha, ii. 16^b. bhaṇia, i. 34³⁵. bhaṇantassa, i. 20³⁰. bhaṇṇā, i. 5^a, 6^a. bhaṇi-adi, i. 20^{4,20}; ii. 10². bhaṇṇae, iii. 12^b. bhaṇidā, ii. 42³³. bhaṇidaṃ, i. 7¹; iv. 2⁶, 18^{13,23}.
- भण्डअ [भण्डक] *a small vessel, cup*, i. 20²⁶.
- ✓ भत्त- [भर्तृ] *husband*, i. 11^b; ii. 8^b.
- ✓ भट्ट [°ट्ट] *happiness, blessing*, i. 1^a, 20²⁶; iv. 5^d.
- भमण [भ°] *shaking, moving*, ii. 1^c.
- भमर [भ°] *a bee*, ii. 13^b; iii. 2^b.
- ✓ भमरटेयटा [भ°] *having an unsteady character, or, having a scar like a bee*, i. 18^s. (BNJ, bhramaṇaṇilā; P, bhramaravat tiṭo yasyāḥ. ṭeṭo ni madhyasthito[!] maniviceṣaḥ. ṭi-

tā bhīṣaṇā; O, bhramarasadr̥ṣena
teṭākhyagubhāgeṇa[.]. teṭā akṣi-
golakam iti kecit; ॥, bhamarateṭā
te ity etad deṭipadaṁ mustipra-
hāraprarūḍhe veṇyoraḥkiṇe var-
tate. bhramaravarṇakipamaṇā.
tathā ca prayogaḥ. teṭāvaloka-
nakutūhalabhaṁgabhrur iti. yad-
vā bhramarāpāṁ viṣṇāṁ teṭā
bhūyate.)

भयण [०न] *abode, dwelling, house*, ii. 6¹²;
iv. 19^{1, 17}.

✓ भविष्य [०व] *what is to be, the future*,
i. 18¹.

✓ भसल HD. 6. 101. *a bee*, i. 16^{1, 4}; ii.
44⁴.

✓ भा *to shine, seem, appear*. bhāl, i. 23⁴,
33⁴; iii. 31⁴.

+ वि *the same*. vibhāl, ii. 41⁴.

✓ भादर [भात] *a brother*, i. 20¹⁵.

भामरी [भा] *walking round from left to
right*, iv. 21¹.

✓ भार ts. *a burden, weight, mass*, i. 18¹;
ii. 21¹; iii. 21¹.

✓ भारिभा [भाया] *a wife*, i. 12³.

भाव ts. *being, condition; feeling, senti-
ment; a venerable, worthy man
(term of address)*, i. 4¹⁵, 5¹; ii. 10¹,
50¹; iii. 10¹, 20¹⁰.

भायणज्ज्ञ see भू.

✓ भाषा [०षा] *language, dialect*, i. 7¹, 8¹.

✓ भिक्षा [०षा] *alms*, i. 23¹.

✓ भिह्न [भ] *a bee*, i. 29¹; ii. 6¹.

✓ भिच्छ [भत्य] *a servant, slave*, i. 33⁴.

भिद् + उद् *pass. to shoot up, be raised*.
ubbhijjadu, iii. 20⁴.

+ निस् *to tear up, break through*. nib-
bhinnassa, iv. 18¹⁰.

भुभद्ग [भुजद्ग] *a paramour, gallant*, i.
14¹.

भुज्ज [भुज] *the birch tree*, iii. 25¹.

भुत्तल *food for a cat*, iv. 2¹. (O, bhut-
thallāḥ majjārie bhutti. bhūmi-
pātanayogyaḥ; bharitrayogya iti
vā bhūthir iti bhāṣāyām.)

भुल्ल H. 4. 177. *erring, oblivious*, iv.
20¹⁵.

भुय्य [०न] *the world*, iii. 26¹, 28¹; iv.
20¹.

भू *to be, become. Caus., to cherish, af-
fect, win. hosi*, i. 19¹. hoi, i. 7¹, 8¹;
iv. 23¹. bhodi, i. 20¹¹, 34¹⁰; iv. 3¹,
18^{11, 12}. honti, i. 21⁴; ii. 10⁴, 49¹;
iii. 19⁴; iv. 21¹⁰. hava, iii. 23¹.
hou, i. 1¹, 8¹; iii. 23¹; iv. 5⁴. bho-
du, i. 14¹, 20^{10, 17}, 34¹¹; ii. 49¹; iii.
3¹, 22¹, 24¹; iv. 19¹⁵, 21¹, 23¹. ha-
vantu, iii. 24¹. bhavissam, i. 13¹;
ii. 28¹. hohii, ii. 39¹; iii. 32¹.
bhavissadi, iv. 18^{10, 12}. bhavia, i.
20¹⁴; ii. 9¹, 32¹; iii. 31¹. bhavi-
davam, ii. 42¹. bhāvapijja, ii.
26¹.

+ भुज् *to enjoy, experience, feel*. anu-
bhavidam, i. 34¹⁵.

✓ + भव् *to arise, be born. Caus., to honor,
show respect to; to fancy, ima-
gine. sambbhūdanam*, i. 18¹. sam-
bhāvehi, iii. 20¹¹. sambbhāvais-
sadi, iii. 20¹⁷. sambbhāviadi, iv.
21¹⁰.

भूगोल ts. *terrestrial globe*, iii. 25¹.

भूचन्द्र [°न्द्र] *an earth-moon*, ii. 27^b.

✓ भूमि *ts. earth; ground*, i. 25^d, 34¹⁸.

✓ भूमिष्ठा [°का] *character, costume in a play*, i. 12³.

भूमोचर [°ग्रह] *cellar, underground chamber*, iii. 25^a.

भूष to *adorn; decorate*. *bhūsidā*, ii. 11⁵.

✓ + वि *the same*. *viḥūsaanti*, i. 31^a. *vi-hūsiā*, ii. 22^b.

✓ भूषण [°षण] *ornament, decoration*, i. 30¹, 31^b; ii. 23^d, 25^a; iii. 15^d, 26^b.

भृ to *fill, pervade; have, possess*. *bhāriam*, iv. 23^d. *bharidā*, iii. 20³.

भेक्ष [°द] 1. *splitting, wound*, iii. 11^d.
2. *difference*, iii. 15^c.

✓ भैरवाणन्द [भैरवानन्द] *name of a yogin*, i. 21⁴, 24², 34^{25, 33, 35}; ii. 6²³; iv. 18^{11, 29, 31, 34}.

✓ भो [भोस्] *a vocative particle, O, sir*, i. 18¹, 34³⁰; ii. 24², 29¹⁹, 32¹, 43⁵, 44¹, 47¹; iii. 2¹, 3⁴, 8⁴, 9¹, 22³, 26¹; iv. 20¹², 21¹.

✓ भोज्ज [°ज्य] *food, meal*, i. 23^c.

भोदो [भवतो] *honorific pronoun, used as term of respectful address to women*, ii. 42⁷; iii. 20²¹; iv. 18⁸.

भंश् to *fall, decline, decay*. *bhaṭṭho*, iii. 8¹.

भम to *whirl, swarm round*. *bhamiam*, ii. 13^b.

+ परि to *wander about, turn round*. *paribbhamantiu*, iv. 11^a.

मअ [°द] *madness, rut*, ii. 6¹⁰.

✓ मअ [°य] *fem. °maI, made of, consisting of*, i. 36^a; iv. 18¹¹, 19⁵.

मअच्छी [मगच्छी] *a deer-eyed woman*, ii. 46^c; iv. 16^a.

✓ मअण [°दन] *beeswax*, i. 13^a. (*K, himavranopapaçamanārtham hi madhūcchiṣṭam adhara dadhatiti loka-prasiddhiḥ*.)

मअण [°दन] *love, Cupid*, ii. 10⁶, 16^b, 33^b, 36^b, 45^b; iii. 12^{b, d}, 18^d, 21^b, 30^b; iv. 1^a.

मअरकेउ [मकरकेतु] *the same*, iv. 20^c.

मअरदअ [मकरध्वज] *the same*, ii. 49^b; iii. 9², 20⁶; iv. 19⁶.

मअरलज्जण [मकरलाज्जन] *the same*, iii. 26^c.

मअलज्जण [मगलाज्जन] *the moon*, ii. 47^b; iv. 18³⁶.

✓ मद्धा [मदि°] *spirituous liquor*, i. 20³⁶.

✓ मडलि [मो°] *head*, i. 4^c.

✓ मंस [मां°] *flesh, meat*, i. 23^b.

✓ मग [मार्ग°] *way, doctrine*, i. 22^b.

✓ मगण [मार्ग°] *an arrow*, i. 32^d.

मङ्गलमाला *ts. name of a woman*, iv. 9¹⁰.

✓ मज्ज [°द्य] *spirituous liquor, wine*, i. 22^b, 23^b.

मज्जण [°न] *bathing*, iv. 4^b, 8^b.

मज्जणपाल [मज्जन°] *fem. °li, keeper of a bath*, iv. 9¹¹.

मज्जारिआ [मार्जारिका] *a cat*, ii. 29¹¹.

✓ मज्झ [°ध्य] *the middle, centre; the waist, majjhe, between, among*, i. 8³, 18¹, 20⁴¹, 30^a; ii. 6^b, 20^b; iii. 4⁴, 7^a, 19^b; iv. 18³⁰.

मज्झअ [°ध्यक] *the same*, iii. 21^a.

- मन्त्रपह [°ध्याह] *midday*, ii. 41^b; iv. 4^a, 8^a.
 ✓ मन्त्रिम [°धम] *central*, i. 14^c.
 मञ्जरि ts. a shoot, sprout, flower-bud, ii. 46^d; iii. 13^d.
 मञ्जिदु [माञ्जिद] *fem. *{hl, red as madder, ii. 41^a.*
 मञ्जिदु [°छा] *munjeet or madder*, ii. 50^a.
 मञ्जोर ts. *an anklet*, ii. 13^a.
 ✓ मञ्जु ts. *lovely, sweet*, i. 18^c; ii. 32^c.
 मञ्जूषा [°घा] *a box, casket*, iv. 19^b.
 ✓ मण- [°नत्त] *mind, thought, desire*, i. 14^b; ii. 32^d; iii. 10^b, 11^b, 12^a, 28^b.
 मण [°नाह] *a little, slightly*, iv. 9^c.
 मणहरण [मनो°] *fascinating; fascination*, ii. 28^b, 31^d.
 ✓ मण्य ts. a gem, jewel, i. 34¹, 36^a; ii. 9^b, 15^a, 25^b, 29¹, 32^a, 33^b, 34^b; iii. 2^a, 18^{a, b}; iv. 10^b, 13^a.
 मणोसि- [°नोचि] *clever, wise*, iv. 24^a.
 मणोजन्तय [°नोचन्तय] *checking the mind*, iii. 16¹.
 मणोज्ञ [°नोच] *beautiful*, iii. 27^a.
 मणोभु [°नोभु] *Cupid*, iv. 13^b.
 मणोरथ [°नोरथ] *wish, desire*, iii. 8¹.
 मणोरथ the same, iv. 9¹.
 मणोदध [°नोभय] *Cupid*, iii. 10^d, 20¹⁶.
 ✓ मणहण [°न] *an ornament, embellishment, trimmings*, i. 3^a, 28^a; ii. 47^c; iii. 12^{b, 2}, 13^b, 26^a; iv. 20^a.
 ✓ मण्डल ts. *a globe, ring, disk; a group, collection*, i. 35^a; ii. 30^a; iii. 5^a, 31^a; iv. 23^b.
 मण्डलो ts. *the same*, iii. 23^b, 26^b.
 ✓ मण्डव [°घ] *a hall, arbor*, i. 36^d.
 मत्तपह [मार्त°] *the sun*, iii. 3¹⁴.
 मदिरावदो [°तो] *name of a woman*, iv. 9¹².
 मूहल [मर्दल] *a kind of drum*, iv. 16^a.
 मन to be minded, think. mannem, iii. 4¹. manne, i. 13^d, 30^a, 33^d; iii. 16^c; iv. 2^a. mannedi, i. 28¹. manpantao, ii. 8^b.
 + अभि to honor, belove. abimada, ii. 6¹⁷.
 ✓ + अय to despise, disregard. avaman-nida, i. 14¹.
 ✓ मन्त [°न्ध] *a Vedic hymn; a charm, spell*, i. 22^a; ii. 6¹².
 मन्त- [मन्धय°] *to consult, deliberate, talk*. mantaantassa, ii. 6¹³.
 मन्धर- to grow slow, to decrease. mantharijjantu, iii. 20¹.
 ✓ मन्द ts. *soft, gentle*, i. 17^b.
 मन्दारवदो [°तो] *name of a woman*, iv. 9¹².
 मम्मथ [°न्मथ] *Cupid*, iv. 2¹. Cp. धम्मह.
 मरगज [°कत] *an emerald*, ii. 13^a; iii. 2^a, 18^b.
 मरगदपुञ्ज [°कत] *a place or seat adorned with emeralds, emerald-arbor*, ii. 29¹, 41¹, 42^{20, 21}, 43¹; iv. 18¹.
 मरु HD. 6. 120. *pride, elegance, charm*, ii. 23^c; iii. 30^a. (K, ii. 23^c vilasa.)
 मरुती a Marāṭha woman, i. 16^a.
 मलज [°य] *name of a mountain-range of South-western India*, i. 15^d, 16^{3, 4}, 20^c.
 मलिण [°न] *black, dark*, iii. 25^a.
 ✓ मल्लिभा [°का] *a kind of jasmin*, i. 16^b.
 मल्लजुन्ध [°युद्ध] *a boxing-match*, ii. 21^b.
 मसण [ममशान] *a cemetery*, iv. 15^b.
 मसि ts. *lamp-black, a black powder used*

to paint the eyes, ii. 7^b; iii. 32^b; iv. 14^a.

मह H. 4. 192. to wish, long for. mahijjāi, iii. 9^c.

✓ महग्घिद [°हार्घित] praised, i. 34³³.

महल्ल HD. 6. 143. old, elder, ii. 9¹.

✓ महादेवी ts. a great queen, queen-consort, i. 28³.

✓ महाब्रह्मण [°ब्राह्मण] a great Brāhmaṇa, i. 20²³.

महामंस [°मांस] dainty flesh, especially human flesh, iv. 15^a.

महामेघ [°च] a great cloud, iii. 3¹⁴.

✓ महाराक्ष [°ज] a great king, i. 12³, 28²; ii. 0³, 1⁵, 6¹², 9¹, 42^{13, 16, 17, 19, 21}; iii. 30², 34³; iv. 18^{3, 21}, 19^{60, 62}, 20⁶.

महावेजअन्ती [°वेजयन्ती] a great banner of victory, iii. 19^d.

महिअल [°हीतल] the face of the earth, the earth, iii. 14^c.

✓ महिन्दपाल [°हेन्द्रपाल] the king Mahendrapāla, i. 5^b.

✓ महिला ts. a woman, i. 7^b, 22^b, 25⁴.

✓ महिसी [°यी] a buffalo-cow, i. 19^c.

मही ts. the earth, ii. 22^b.

✓ महीदल [°तल] the surface of the earth, the earth, i. 34³⁴; ii. 10³.

✓ महु [°धु] the spring, ii. 5^b, 6²¹; iv. 7^a, 19⁶⁶. mahūsava [°dhūtsava], the spring festival, i. 16³.

✓ महुर [°धुर] sweet, charming, i. 28², 36^d; iii. 1^c.

महुर- [मधुरय-] to become sweet. mahurijjāi, ii. 26^d.

महुरिम- H. 2. 154. sweetness, beauty, ii. 2^b.

✓ महूसव [महोत्सव] a great festival, i. 18^d; iv. 9^{1a}, 21⁶.

महेन्दजाल [महेन्द्र°] jugglery, ii. 44¹.

महोसह [°होषध] a great, efficacious herb, iii. 20^d.

मा ts. a prohibitive particle, not, i. 20^{5, 11, 17, 42}; ii. 6⁷, 39^a, 40⁴; iii. 8⁶, 21^a, 32^a; iv. 4¹.

✓ माअही [°गधी] the Māgadhi style in poetry, i. 1^c.

माण [°न] pride, jealous anger, i. 15^b, 18^a; iii. 30^a.

माणस [°नस] mind, heart; name of a sacred lake, ii. 6¹⁰, 50^b; iii. 2^d; iv. 23^a (rosakasāmāṇasavaī [roṣa-kaṣāyamāṇasavati], having her mind affected by anger).

✓ माणिक [°क्य] a ruby, i. 20²⁶; iii. 15^d; iv. 19⁶⁶.

माणिकूचयड [°क्यचयड] name of a bard, iii. 26².

माणिकूमाला [°क्यमाला] name of a woman, iv. 9¹⁰.

माणिणी [°निनी] an angry, jealous woman, ii. 50^b; iii. 27^d, 30^a.

माणुस [°नुष] a man; mankind, the world of men, i. 31^b; ii. 25^a; iii. 8¹, 14^d, 16²; iv. 23^d.

मादा [°द] a mother, i. 20²⁵.

✓ मादुच्छअ fem. °cchiā. H. 2. 142. a maternal uncle, fem. aunt, i. 34^{10, 13}.

✓ मारुद [°त] wind, i. 16³.

मालई [°ती] a great-flowered jasmine, iii. 2^b.

✓ माला ts. a garland, chaplet, row, string, i. 20⁹; ii. 6^b, 13^b, 20^a; iii. 18^b; iv. 9¹⁰.

- ✓ मालिजा [का] *the same*, i. 11^a, 17^a; iii. 2^b.
 मास [ष] *a weight of gold*, iii. 3¹³.
 मास ts. *a month*, iv. 9^d.
 ✓ माहव्य [हात्व्य] *majesty, dignity*, i. 9^b.
 मिअङ्क [मगा] *the moon*, ii. 42^a; iii. 21^a, 26^d.
 मिअङ्कमणि [मगा] *the moon-gem, supposed to ooze away under the moon's rays*, iv. 18^{3a}.
 मिअङ्कलेहा [माङ्कलेखा] *name of a woman*, iv. 9³. *kadhā [kathā], *the story of Mrgāṇkalekhā, a poem of Aparājita*, i. 8³.
 ✓ मिअङ्ग [मद] *a kind of drum*, i. 4⁹.
 मिदुत्तण [मट्टत्व] *sweetness*, iii. 14^a.
 मिधुण [युन] *a pair, couple*, iii. 9^a.
 ✓ मिल to join, combine. milido, ii. 6¹³.
 milidam, i. 34³¹. milidassa, iii. 9^a.
 मिलाण [म्लान] *faded, withered*, ii. 6¹⁰.
 ✓ मिसा [पात्] *under the pretext of, in the disguise of*, i. 18^a; iv. 22^d.
 ✓ मिधुण [युन] *a pair, couple*, i. 14^d.
 ✓ मोत् to be closed. milanta, i. 35^d.
 + सम to close the eyes. sammiliṇam, iii. 7^b.
 ✓ + समुद to become manifest. samum-
 mila, i. 31^b; ii. 25^a.
 मुउउन्द [मुकुन्द] *name of a tree*, iii. 25^a.
 ✓ मुक्ख [मुख] *foolish*, i. 18^a.
 ✓ मुच् to loose, let go, quit. muñcaha,
 i. 18^a. muñcanto, ii. 50^b; iii. 25^c.
 muccanta, iii. 27^b. mottūna, iii. 3^d; iv. 13^a. mukka, ii. 6¹⁰; iii. 34^a. mukko, iii. 10^a. mukka, i. 29^a, 31^a.
 + अय to loosen, take off. avamukka,
 i. 28^a.
 + उद to loosen, shed. ummukka, iii. 28^d.
 ✓ मुच्छा [मूर्छा] *fainting, swooning*, i. 35^d.
 मुट्ठि [-टि] *the clenched hand, fist*, i. 30^a; iii. 19^b.
 ✓ मुण् H. 4. 7. to know, think, understand. muṇasi, iii. 8^a. muṇiadi,
 i. 28^a. muṇido, ii. 48¹.
 मुणाल [म] fem. *li, *liā, *a lotus-fibre*, ii. 6¹⁰, 11^c; iii. 20³.
 मुत्ता [मुक्ता] *a pearl, pearl-oyster*, i. 29^d; iii. 3¹³.
 मुत्ताहल [क्ताफल] *a pearl*, iii. 3¹³, 4^a, 5^a.
 *ttana [tva], *condition of being a pearl*, iii. 4¹.
 ✓ मुत्ताहल्लि [क्ताफलल्ल] *abounding in, or consisting of pearls*, i. 4^a; iv. 10^a.
 ✓ मुत्ति [-क्ति] *release, final emancipation*, i. 24^a.
 ✓ मुहा [द्वा] *a seal, stamp, token*, i. 33^c; ii. 2^a, 41^a; iii. 9^d.
 ✓ मुहिम [द्वि] *sealed, closed*, i. 35^d.
 ✓ मुख [म्भ] *foolish, innocent; charming, lovely*, i. 16^b, 19^d, 34³; ii. 26^a; iv. 21^a, 22^a.
 मुल्ल [मूल्य] *price*, iii. 5^b.
 ✓ मुह [म्भ] fem. *muhi, *face, mouth, opening; beginning with*, i. 13^a, 20^{37, 30}, 24^a, 26^a, 34^{a, 3}; ii. 10^b, 17^b, 27^b, 32^d, 47^b; iii. 9^d, 21^a, 22^a, 25^b, 28^a, 33^a, 34^{b, 3}; iv. 23^b.
 मुहल्ल [म्भर] *noisy, tinkling*, ii. 32^b, 34^a.
 मुहेन्दु [म्भेन्दु] *a moon-like face*, ii. 30^d.

मूल —

- मूल ts. *root, ground*, i. 4^b, 16^c; ii. 2^a, 24^a; iv. 2ⁱ, 18^{30, 38}.
- ✓ मृ to die. *Caus., to kill*. mudo, i. 20¹¹. मृन्- to restrain, regulate. jantia, iv. 17^a.
- मृज to purify, cleanse. majjidā, ii. 11⁵. यम + सम् to restrain, bind, gather. .sain-jamanti, i. 27^c.
- मेल् H. 4. 91. to loosen, emit, to be emitted. mellanti, iv. 22^d. या to go, happen, be possible. jāsi, ii. 8^d. jāi, i. 21^c, 30^{b, d}; iv. 20^b. jāmo, i. 22^b. janti, iv. 9^d. janti, ii. 31^d.
- ✓ मेहला [°खला] a girdle, flank of a mountain, i. 20^a; ii. 32^b; iii. 13^a; iv. 7^b.
- ✓ मोक्ख [°क्ष] final emancipation; scattering, strewing, i. 22^b, 24^d; iv. 21¹. + प्रति to believe, trust. pattiāmi, ii. 6^a.
- मोत्तिभ [मौत्तिक] a pearl, ii. 17^a; iii. 4³. युज् to be proper, fit. jujjadi, i. 34³⁹.
- 20³, 27^b. ttana [°tva], condition of being a pearl, iii. 4^b. + नि to appoint, use. niuñjāmi, i. 20¹⁴. niuñjasi, i. 20¹³. niuttāo, iv. 9^a.
- मोदभ [°क] sweetmeat, iii. 8¹.
- ✓ मोर [मयूर] a peacock, iv. 14^b.
- ✓ मोलि [मौ°] head, i. 11^a; iv. 20².
- ✓ मोहण [°न] bewildering, one of the five arrows of Cupid; coitus, love, i. 2^b, 32^d; ii. 32^d; iii. 26^c.
-
- यद् who, which, what; that, when, because, in order that. jo, i. 6^a, 19⁷, 21⁵, 34¹⁰; iii. 12^a. jā, i. 8^b, 19⁷; ii. 23^b; iii. 15^a; iv. 9^c. jam, i. 13^c, 19^{7, 8}, 20^{27, 29}, 21^c, 25^d, 26^{a, b, c}, 29^a, 34^{23, 36}; ii. 3^d, 6¹⁷, 7^b, 8^a, 11^d, 27^c; 28^b, 46^c, 47¹; iii. 9^c, 16², 23^b; iv. 4^c, 9¹⁹, 18^{16, 23}, 19⁵⁷, 22^{a, b}, 23^d. jena, i. 18⁶, 20²⁷, 34³⁸; ii. 8^d, 42²¹, 44²; iii. 16^d, 34⁹; iv. 18²¹. jenam, i. 32^d; iii. 13^d. jāa, ii. 41^d. jassa, i. 9^b, 10^b, 18²; iv. 3^c, 20^b. jissā, ii. 23^{a, d}; iii. 22^a. jassim, ii. 28^c; iii. 10^a. je, i. 19^{b, c}, 20^a; ii. 5^a; iii. 17^b, 24^a; iv. 21^{a, b}, 22^{a, b}. jehi, iii. 22^d. jānam, i. 33^c; iii. 11^a; iv. 9^{b, c}. jesum, ii. 5^c.
- यन्त्र- to restrain, regulate. jantia, iv. 17^a.
- यम + सम् to restrain, bind, gather. .sain-jamanti, i. 27^c.
- या to go, happen, be possible. jāsi, ii. 8^d. jāi, i. 21^c, 30^{b, d}; iv. 20^b. jāmo, i. 22^b. janti, iv. 9^d. janti, ii. 31^d.
- + प्रति to believe, trust. pattiāmi, ii. 6^a.
- युज् to be proper, fit. jujjadi, i. 34³⁹.
- + नि to appoint, use. niuñjāmi, i. 20¹⁴. niuñjasi, i. 20¹³. niuttāo, iv. 9^a.
- ✓ + प्र to represent on the stage, act, perform; to use, employ. pauñjadha, i. 10¹. pauñjaum, i. 11^b. pauñjadi, i. 20³⁰.
-
- रञ्ज [°य] force, speed, ii. 31^c, 39^a.
- रञ्जण [°य] a gem, jewel, i. 14^a; ii. 18^a.
- रञ्जि [°जनि] night, ii. 11^b.
- रञ्जिबल्लह [°जनिबल्लभ] the lover of the night, the moon, which is also called rājā, i. 5^a.
- रह [°वि] the sun, i. 25^b; iv. 2^b, 3^b.
- रह [°ति] sexual pleasure; the wife of Cupid, i. 2^b, 15^b; ii. 2^d; iv. 9^c.
- रहमण [रति°] Cupid, iii. 19^d.
- रह [रीद्र] violent, wild, iv. 15^a.
- रक्खा [°क्षा] guarding, iv. 9^a. °ghara [°grha] a prison, iii. 34⁹; iv. 19²⁷.
- bhavana [°na] the same, iv. 9^a.
- रक्ष् to guard, watch. rakkhijae, i. 32^c.

- रच् to arrange, produce. raia, iii. 30^a.
raia, ii. 20^a.
- + चि to arrange, effect, perform, make.
viraanti, i. 13^b; iv. 17^b. viralepani,
ii. 44^b.
- रच्चा [च्य] a high-way, main road, i.
20³³, 32³.
- रज् to be colored, pleased. Caus., to
please, satisfy. rajjae, iii. 33^a.
rajjanti, iii. 6^b. ratta, ii. 50^c.
rañjedi, i. 19⁷.
- रण् to sound, tinkle. rapanta, ii. 32^a,
33^b. rapia, ii. 47^a.
- रप्टा ts. ■ slut, whore, widow, i. 23^a;
iii. 8¹.
- रत्त see रज्.
- रति [रात्रि] the night, iii. 7^a; iv. 9^b.
- रदण [रज] a gem, jewel, i. 20¹³, 25^{4, 8}; iv.
19¹⁵.
- रदणषण्ड [रज] name of a bard, i. 16³.
- रदणाभर [रजाक] the ocean, iii. 3¹³.
- रदि [रति] sexual pleasure, ii. 49².
- रम to rejoice at, have sexual inter-
course with. ramāmo, i. 22^b.
- + चि to come to an end, to cease. vi.
ramañ, iv. 24^b.
- रमय ts. the hip and the loins, i. 30^b,
34^a; ii. 23^c, 34^a; iv. 7^b.
- रमणिज्ज [णीय] pleasant, charming, i. 14³,
20^{7, 8}, 30¹; iv. 5¹.
- रमणी ts. a lovely young woman, ii. 30^a.
- रमणीअ [य] pleasant, charming, iii. 31¹.
- रम्म [रम्य] pleasing, agreeable, lovely, i.
23^a; iv. 9^a, 16^a.
- रव ts. a cry, yell, noise, sound, ii. 32^a,
33^b, 34^b; iv. 15^a, 16^a, 17^b.
- रस ts. sap, juice, flavor, desire, love,
sentiment (in poetry), i. 12^b, 14^b,
24^a, 29^c; ii. 11^{a, 1}, 12^a; iii. 10^c, 31¹,
33^a; iv. 5^b.
- रसाञ्ज [यन] an elixir of life, ii. 8².
- रह + चि to quit, leave. virahido, iii. 8¹.
- रहि [य] a carriage, i. 21^c, 25^b; ii. 18^b,
34^a.
- रहस [भस] impetuosity, i. 15^b; ii. 44^b;
iii. 2^c.
- रहस [स्य] secret, mystery, esoteric teach-
ing, ii. 49^{b, 1, 2}.
- रहुल [रघुकुल] the Raghu-family, i. 5^b.
- राभ [ग] passion; a melody, ii. 2^a. rā-
arāa [rāgarāja], the king of me-
lodies, the best musical mode, ii. 2^c.
- राभ- [जन] ■ king, i. 34³; iv. 18¹³.
- राभउल [रजकुल] a royal family, court,
i. 20^{36, 37, 33}.
- राभकेली [राज] name of a woman, iv.
9¹¹.
- राभसुअ [रजमुक] a king-parrot, ii. 14^a.
- राभसेहर [रजसेकर] the poet Rājasekhara,
i. 5^a, 10^a, 11^a.
- राठा ts. lustre; name of a district in
Bengal, i. 14².
- राहु ts. name of a demon, ii. 21^b.
- रिज्कोली HD. 7. 7. a row, line, series,
iii. 20⁷.
- रित [रक्त] empty, void, ii. 40². ttapa
[rta], indigence, iv. 24^b.
- रीड [रति] style, diction, i. 1^a.
- रीदि the same, i. 20¹.
- रुचि [रचि] wish, passion, liking, iii. 14^a.
- रुट् [रुट] angry, i. 36^a.
- रुह [रु] the god Īva, i. 4^b.

उप —

- ✓ रुप्य [रूप्य] *silver*, i. 4^b.
 रुह् + अधि to ascend. abirūdhāe, ii. 29²¹.
 ✓ + आ to ascend, obtain. Caus., to raise, place; to plant. āruhia, iv. 9¹⁸.
 ārūdhām, i. 9^b. ārovidā, ii. 42²⁰.
 ārovidavvā, ii. 29⁶.
 + प्र to develop, rise, grow. parūdhā, iii. 9². parūdhe, iii. 8¹.
 रुधिर [रुधिर] *blood*, iv. 19^a.
 रुढि ts. *growth, natural production, custom or habit (which, according to a well-known saying, prevails even over precept)*, ii. 27^d.
 ✓ रूप [रूप] *form, figure, beauty*, i. 29², 31^a, 34¹⁷; ii. 12^b, 49¹; iii. 9^b; iv. 9^a, 14^b, 20^a.
 ✓ रे a vocative particle, ho, i. 18³.
 ✓ रेणु ts. *dust*, i. 29^d.
 रेह् H. 4. 100. to shine, appear beautiful. rehaī, ii. 16^b. rehae, ii. 23^b.
 रेहा shine, beauty (K, ii. 41^c çobhā), ii. 41^c, 49¹; iv. 20^a.
 रेहा [रेखा] *line, streak*, ii. 37^b; iv. 12^a.
 रोमञ्च [रोमाञ्च] *horripilation*, iv. 22^d.
 रोमञ्चिञ्च [रोमाञ्चित] *with the hair erect, thrilled*, ii. 46^d.
 रोस [रोष] *anger, wrath*, ii. 47⁴; iv. 23^a.
 रोसाण- H. 4. 105. to polish. rosāṇiam, ii. 12^b; iii. 22^b.
 लभ [लय] *time in music*, iv. 12^b, 17^{a, b}.
 ✓ लआ [लता] *a creeper, creeping plant*, i. 28^b, 34^a; ii. 1^d, 9^d, 11^c; iii. 27^b.
 लक्ख [लक्ख] *one hundred thousand*, iii. 4⁵.
 लक्ख [लक्ख] *aim, mark*, ii. 41^d.
 लक्ष् to see, behold. lakkhiijae, i. 16^c.
 lakkhiadi, iii. 10¹.
 लग् to adhere, cling to, to follow, elapse. laggaī, ii. 25^b. lagga, i. 16^c, 26^a.
 laggā, i. 22^b; ii. 6¹⁵. laggam, ii. 24^a. laggassa, i. 20³⁰. laggehi, i. 16^d.
 ✓ लङ्का ts. *name of Ceylon and its capital*, i. 17^a, 20^a.
 लङ्गिम- [लङ्गिम] *youth, freshness*, ii. 24^d.
 लङ्घ् to leap, jump over. laṅghaanti, ii. 31^c.
 लङ्घि- [लङ्घि] *mounting, transgressing*, ii. 27^a.
 ✓ लङ्का [लङ्का] *success, splendor, the goddess of fortune*, i. 20³⁶, 33^b, 34¹³; ii. 22^b, 25^b, 28^d, 41^c, 48^b; iii. 18^a, 22^a, 26¹; iv. 19⁶⁶.
 लङ्कण [लङ्कण] *the (moon) mark, or spot on the moon*, iii. 32^b.
 लङ्कणमञ्च [लङ्कणमञ्च] *the spot on the moon, which is held to resemble a deer*, iii. 31^b.
 लङ्कित [लङ्कित] *marked, furnished with*, ii. 7^b.
 लटुञ्च HD. 7. 26. *charming*, iii. 18^d.
 लट्टि [लट्टि] *a stick, stem, stalk; liana; a string of pearls adorned with a gem; anything thin or slender (at the end of compounds after words meaning body)*, ii. 6²³, 10^a, 24^d, 41^a; iii. 2^a, 5^b, 18^b; iv. 19⁶⁴.
 लणह [लणह] *soft, smooth, fine, charming*, iii. 28^b; iv. 8^a. lanhaa, *the same*, ii. 24^c.

- लटा [लट्] a creeper, creeping plant, i. 16³, 34³⁹.
- लप + आ to speak. ālaviadi, i. 4¹¹.
- + उद् to speak, say. ullavidam, iv. 18¹⁷.
- लभ् to take, get, obtain. Caus., to cause to take, to give. lahaī, iv. 3^b. lahadi, i. 20^{27, 32}. lahanti, iii. 13^d. laha, i. 20²³. lahasu, iv. 19⁵. lahadu, iii. 20¹⁰. lahejja, iii. 33^b. lahanti, ii. 31^b. labbhaī, iv. 23^d. laddha, i. 20¹⁴. laddhā, iv. 23^b. laddham, ii. 1^c; iv. 22^c. lambhio, ii. 44^c. lambhido, iii. 20¹⁶. lambhīā, ii. 13^a.
- + सम्ना to touch, anoint. samāmbhāno, ii. 11¹.
- लभ्य् to hang down. lambijjanta, iii. 27^b.
- + अय् to resort to, partake in. avalambedi, i. 20^c.
- ✓ + आ to support. ālambia, i. 26^b.
- ✓ लभ्य् ts. hanging down, i. 20¹⁰.
- ✓ लम्ब्यङ्गी [लम्बन्ती] a woman with large, pendulous breasts, i. 20⁷.
- लभ् ts. attainment, obtaining, ii. 28^c; iii. 15^b.
- लभ् to appear, come to light. lasia, ii. 49^b.
- ✓ + वि to shine, become manifest. vilasā, i. 36^d; ii. 48^b.
- लहु [लृ] quickly, easily, iii. 11^d; iv. 19³⁹.
- ✓ ला H. 4. 238. to put on. lenti, i. 13^b.
- लाभा [लभ] parched or fried grain, iv. 21¹.
- लाहदेस [लट्देश] name of a country, part of Gujarāt, iv. 18^{18, 23}.
- लावण्य [लव्य] beauty, loveliness, i. 32^a; ii. 3^a; iii. 1^c, 19^a, 20¹⁰.
- लास [लस्य] dancing, dance, iv. 10^a.
- लाह [लभ] gaining, obtaining, i. 12^a.
- लिख् to write, engrave, paint. lihaī, ii. 40^b. lihijjāī, i. 27^c. lihido, ii. 8³.
- ✓ लि + वि to engrave, paint. vilihiurh, i. 30^d.
- लिङ् + आ to embrace. ālīngasu, i. 34²².
- लिह् to lick, grind, rub. liḍha, i. 16^a.
- ✓ लि + वि to lick, to delight in. vilihantu, i. 1^d.
- लीला ts. play, sport, beauty, ease, grace, i. 34³⁸, 36^a; ii. 30^d, 37^a; iii. 3³; iv. 4^b, 7^a, 17^b. līlaghara [lgrha], a pleasure-house, iii. 27^d. līlāvāṇa [lāna], a pleasure-garden, iv. 2^c. līlōjjāṇa [lōdyāṇa], the same, iii. 22^a.
- लीलादभ [लियत्] play, sport, ii. 34^a.
- लुपद् to rob, plunder. luntijjanti, iii. 20³. luntia, iii. 11^b.
- लुप + वि to tear off. vilutta, ii. 24³.
- ✓ लुम्बो HD. 7. 28. a creeping plant, liana, i. 32³.
- लेह [लख] a letter, writing, ii. 6^{17, 20}.
- लेह [लखा] a line, streak, the moon's crescent, ii. 20^a, 41^b, 43^a; iv. 9³.
- लोअ [लक] the world, mankind, men, ii. 50^a; iii. 9^a; iv. 18^b.
- लोअण [लचन] an eye, i. 26^a, 35^d; ii. 3^a, 50^a; iii. 8^a, 16^a, 19^a, 21^b.
- लोह H. 4. 146. to sleep; to roll on the ground. loṭṭāī, ii. 4^b.

लोहण —

लोहण *rolling on the ground. racchā-*
lottanī, street-walker, strumpet,
 i. 20²³.

लोह ts. *shaking, quivering*, i. 36^c.

लोह ts. *copper*, i. 20⁹.

व see च्च.

वञ्च [पद] *foot*, iii. 3⁹.

वञ्स [यस्य] *fem. °mī, friend, companion,*
 ii. 13^a.

वञ्चण [चन] *voice, speech, words*, i. 19^{2, 3},
 20²⁹, 21⁵; ii. 42²⁰.

वञ्चण [दन] *face*, ii. 11^d, 18^b, 29²¹, 42^a;
 iii. 32^a; iv. 6^b.

वञ्स [यस्य] *fem. °mī, friend, companion,*
 i. 20¹⁷, 25³; ii. 6^{2, 13}, 11¹, 29^{4, 10},
 43¹¹, 47¹; iii. 21^{1, 2}, 3¹, 8², 12³, 20^b;
 iv. 2⁶, 5^d, 18³⁴, 20¹², 21¹.

वञ्स [ञ] *family, flute*, i. 4⁷, 18⁹.

वञ्सरोअणा [ञरोचना] *bamboo-manna, Ta-*
basheer (whose lustre is similar
to that of the opal), iii. 4^a.

वच् to *speak, call. vuccāmi*, i. 34¹⁵.

वच्छ [वृत्त] *a tree*, ii. 44^a.

वच्छ- [चस] *the breast, bosom*, iii. 19^b.

वच्छा [त्सा] *a girl, young woman*, iv.
 19^{19, 32, 44}.

वच्छोम *name of a town, the capital of*
Kuntala, according to the com-
mentaries, Vidarbhā, i. 25⁵.

वच्छोमी *the Vaidarbhi style in poetry,*
 i. 1^c.

वञ्च् to *deceive, dupe. vañcio*, ii. 8^a.

वञ्चणा [ना] *fraud*, iii. 34⁷.

वड [ट] *the fig-tree*, iv. 18^{30, 38}.

वडसावित्ती [टसावित्ती] *the divinity fancied*

to be in the Vata-tree during the
Vatasāvittrivrata, an observance
among women on the day of the
full moon of Jyāiṣṭha, iv. 9¹³.

वड्डण [वड्ढत्व] *HD. 7. 29. growth*, iv. 3^a.

वड्डण [धन] *growth, increase*, ii. 29¹².

वड्डावञ [वर्धापक] *fem. °vī, congratulating,*
 i. 16¹.

वड्डिम- [वृद्धि] *H. 2. 154. growth, length,*
 i. 34^c.

वण [न] *a forest*, i. 17^b, 18¹⁶; ii. 50¹.

वण [ण] *color, beauty*, i. 14²; ii. 7^b,
 41^c.

वणण [णन] *description, praise*, ii. 1²;
 iii. 30².

वण्णिआ [णिक्ता] *a color, paint*, i. 4⁶.

वत्ता [वार्ता] *tidings, news*, iv. 9².

वत्तु [स्तु] *an object*, iii. 31¹.

वद् *Caus., to cause to sound, to play.*
vāia, iv. 16^a.

वदी [ती] *the suffix vati*, iv. 9¹².

विन्द to *salute, pay homage to, to wor-*
ship. vandidum, i. 36¹. *vandīa-*
di, i. 20³³.

वम्मह [मन्मय] *H. 1. 242. Cupid*, ii. 3^d,
 18^b, 39^b; iii. 11^c. *Cp. मम्मध.*

वर ts. *best, excellent; a boon, favor;*
a bridegroom, i. 1^b, 12^b; ii. 17^a;
 iv. 19⁵.

वरिद्ध [च्छ] *best, most excellent, preemi-*
nent, ii. 11^d; iii. 2^c.

वरिल्ल *a cloth, garment*, ii. 36^a; iii. 3^c,
 22⁴; iv. 7^b.

वरिस [वर्ष] *rain; a year*, i. 20⁴¹; iv. 24^b.

वरिसधर [वर्ष°] *a eunuch*, iii. 34⁸.

वरिसि- [धिन्] *raining*, iii. 31¹.

- वर्ण- to describe, praise. vannemi, iii. 25^a. वसुधा [०धा] the earth, i. 25^a.
 32^a. vannaa, i. 18^a. vannasi, वाह to bear, carry. vahanti, i. 19^a.
 i. 20¹⁰. vannido, i. 8^{a, 2}. vannidā, vahanto, i. 18².
 ii. 24^a; iii. 26¹. + समुद् the same. samuvvahadi, i.
 वत् to turn round, surround; appear. 20²¹.
 valanta, iii. 27^a. valia, i. 30^a; ii. 24^a; iii. 2^c. वधू [०धू] a wife, i. 21^a; ii. 2^a; iii. 26^a;
 iv. 8^a.
 वलन [०य] a bracelet; a circle, i. 25^a. वा ts. or, i. 18^{b, 10, 12}, 20¹⁰, 30²; ii. 27^a;
 ii. 9^b, 16^a, 32^c; iii. 13^a, 18^a, 27^a, iii. 20^{10, 17}; iv. 18³⁰.
 32^b; iv. 7^c. वा to blow. vāanti, i. 17^a.
 वलन [०यित] surrounded, encircled; + निह Caus., to blow out. nirvāvido,
 bowed, curved, i. 33^a; iii. 19^b; iv. iii. 22^a.
 20^a. वाज [०त] wind, i. 15^a.
 वलन [०भो] the sloping roof, i. 36^a. वाज [०दन] sounding, playing, iv. 18^a.
 वली a fold of skin on the belly, iii. वाणी ts. speech, voice, i. 1^b, 20⁷.
 1^b. वात [०त] wind, i. 32^a.
 वल्लभ [०भ] dear, beloved; lover, husband. वाय ts. left, i. 20¹⁵, 28^a.
 i. 18^a, 19^b, 34^a; ii. 6²³, 29²¹. वायण [०न] a dwarf, pigmy, iii. 34^a.
 वल्लहराज [०भराज] name of a king, i. वायस [०क] a vessel, cup, iv. 10^b, 13^a.
 34^a. वायि ts. water, iv. 6^b, 8^c.
 वल्ली ts. a creeping, winding plant, ii. वायु ts. consisting of water, iv.
 35^b. 13^b.
 वस to dwell. vasaī, iv. 20^c. वायुणी ts. spirituous liquor, iii. 14^a;
 + नि to dwell, stay. pivasaī, ii. 49^b. iv. 6^b.
 वस + नि to put on, wear; to attire. वासी [०र] edge, i. 15^a.
 piatthā, ii. 14^a. pivasiam, i. 26^c. वास + परि to make fragrant. parivā-
 वास [०य] influence; used in the instru- sia, iv. 5^c.
 mental case with the sense, on वास ts. dwelling, abode, ii. 3^b; iii.
 account of, i. 31^a, 36^c; ii. 31^c; iv. 22¹.
 18^{a, b}. वास [०या] the poet Vyāsa, i. 1^a.
 वसन्त ts. the spring, i. 12^a, 13^a, 18¹¹; वासर ts. the day, i. 35^a; ii. 2^a; iv.
 ii. 1^a. 9^a.
 वसन्तसेना [०ना] name of a woman, iv. 9^a. वाहि- [०हिन्] fem. •hiṇī, bearing, carry-
 वसुंधरा ts. 1. the earth, i. 16³. 2. name ing, iv. 9¹⁰.
 of the wife of the Vidūṣaka, i. वि, after anusvāra वि, [अवि] though,
 20³⁴. also, cp. kiṇi. vi, i. 4^{a, 2}, 7^a, 8^a,

13^c, 16^d, 2, 18^c, 20^d, 7, 8, 10, 13, 14, 30,
24^a, 25^b, 27^c, 28², 3, 4, 5, 8, 30¹, 31^a, b,
33^c, 34^{13, 30, 32, 34}, 36¹; ii. 1², 5^c, 6^{13, 21},
8^d, 10¹, 18^a, b, 23^c, 25^a, b, 28³, 29¹⁰,
41^{3, 5}, 42^a, b, 11, 15, 45^a, 46¹, 47^c, 48^a, b,
49¹; iii. 1^b, d, 3^c, 4, 4^a, 8^b, 4, 9^a,
15^c, 20³, 33^a; iv. 1^b, 6^d, 9², 16^a,
18^{17, 21, 22, 25, 31}, 19², 9, 50, 60, 20¹, 6, 22²,
23¹. pi, i. 1^b, 4¹², 10^a, 13¹, 16¹,
18¹⁶, 19⁶, 20^{16, 20}, 22^a, 24⁵, 25^a, 4,
34^c, 35^{b, c}; ii. 1^a, 11^{1, 2}, 27^c, 28^d,
39^a, 42¹⁷, 46^a, 48²; iii. 2¹, 3¹⁵, 9^c,
12^c, 13^c, 14^c, 15^b, 16^c, 2, 32^a; iv. 2^a,
4^c, 9^c, 12, 14.

विभोभ [योग] *separation, absence*, ii.
9^c.

विक्रम [क्रम] *force, prowess, valor*, i.
14².

विक्रम [क्रम] *an interlude between the
acts of a drama*, i. 6^b.

विकर [Marāṭhī विकरण] *to scatter*,
ii. 35^b.

विक्र [त्र] *various*, iii. 27^b; iv. 11^a, 20^c.
ttana [tva] *variety, strikingness*,

iii. 31¹. dā [tā] *the same*, i. 20¹;
iii. 4^a.

विच्छा [य] *to make pale, outshine*.
vicchānto, ii. 30^a.

विच्छे [द] *interruption*, ii. 39^a.

विच्छोल- H. 4. 46. *to cause to quiver*.
viccholanto, ii. 30^b.

विजह- [यिन] *victorious*, iv. 4^d.

विज्जुल्लेह- [द्युल्लेख] *to act as lightning*.
vijjullehāidaṁ, ii. 40³.

विटालि- H. 4. 422. fem. *linī, *polluting*,
i. 18³.

विहस्रत्s. *deception, fraud*, ii. 28^a.

विहस्रणा [ना] *disguise, imitation, mock-
ery*, iii. 12³, 33^b.

विडव [टप] *a branch, bush, thicket*, i.
19^b; ii. 43^{2, 12}.

विडूर [दूर] *name of a mountain or
country from which the Vaidūrya
jewel is brought*, i. 34¹³.

विण्डिद see गड् + वि.

विणा [ना] *without*, i. 18¹³, 20³⁶.

विणास [नाश] *destruction*, iv. 24^a.

विखवेदि see ज्ञा + वि.

वित्तिआर [वृत्तिकार] *a commentator*, ii.
32².

विभ [इव] *as, like*, i. 1^d, 4², 16, 18¹⁵,
20^d, 7, 9, 13, 30, 43; ii. 6^{10, 10}, 11⁶, 40⁵,
45^b; iii. 2¹, 8⁴, 10¹, 19², 20¹⁰; iv. 2¹¹.

Cp. व्व.

विभइल्ल [चकिल] *a kind of jasmine*, i.
19^d.

विभक्कण [चक्षण] *circumspect, wise, clever*,
i. 20¹.

विभक्कणा [चक्षणा] *name of the queen's
female servant*, i. 18⁶, 19⁵, 20^{1, 4},
34³⁵; ii. 6⁴, 13, 14, 17, 10³, 11⁴, 41⁸,
42², 43⁸, 50³.

विभट्ट [दग्घ] *clever, experienced*, ii.
29¹³.

विभण [कल्प] *doubt, hesitation, suspi-
cion*, iii. 10^a.

विभम्मिद [ञ्जुम्मित] *gaping, opening, dis-
play, machination*, iv. 18³⁴.

विभलिद see गल् + वि.

विभसइ see कस् + वि.

विभार [चार] *consideration*, ii. 6⁸.

विभाल [काल] *evening*, ii. 50⁴.

- ✓ **वित्तर** [स्तर] *extension, minute details*, i. 34^a; ii. 32^a; iv. 3^a, 18^a.
- वित्तियस** [स्तोत्र] *large, wide*, ii. 23^b.
- ✓ **विद् + नि** *to tell, announce*. **nivedemi**, ii. 10^a; iv. 18^a. **nivedehi**, i. 34^a. **nivedaṁssadi**, ii. 29^a. **nivediadi**, ii. 22^a. **nivedidam**, i. 16^a; iv. 19^a.
- विन्दुस्ति** [?] *resplendent? tinkling?* [K, ujjvala; J, mañjughoṣa; R, vidrāpa; U, vistāravat; in the Bālārāmāyaṇa, translated vyatikara, sadrṣa, and miṣra], ii. 31^b.
- विष्यलम्** [विप्र] *separation*, iv. 2^b.
- ✓ **विभ्रम** [भ्रम] *perturbation, flurry of mind caused by love, amorous play*, i. 2^a, 16^a; ii. 3^b; iii. 12^a, 32^a.
- ✓ **विभ्रमलेखा** [भ्रमलेखा] *name of the queen; name of a woman*, i. 16^a; iv. 9^a, 19^a.
- ✓ **विभ्रमयन्त** [भ्रमयन्त] *fem. *vai, whirling round, swinging*, i. 21^b.
- विभ्रमसेना** [भ्रमसेना] *name of a woman*, iv. 9^a.
- ✓ **विमाण** [न] *a car, vehicle*, i. 34^a; ii. 31^b; iv. 19^a.
- ✓ **विरभण**, *णा [चन] *arrangement, dressing, embellishment*, i. 20^a; ii. 28^a.
- ✓ **विरह** *ts. separation*, i. 35^a; ii. 42^a.
- ✓ **विरहि-** [रहि] *fem. *hiṇi, separated from the lover or mistress*, i. 20^a; ii. 2^a.
- विलास** *ts. coquetry, grace, beauty*, ii. 40^a; iii. 31^a.
- विलासिणी** [नी] *a coquettish woman, a woman*, iv. 14^a.
- विलस** *see लुप + वि.*
- विलेखण** [घन] *ointment, unguent, cosmetic*, i. 30^a.
- विलोभय** [चन] *an eye*, iii. 22^a.
- विलोल** *ts. rolling, unsteady*, ii. 32^a.
- विवर्तित** [वर्तित] *inverted*, ii. 16^b.
- विवाह** *ts. marriage*, iv. 18^a, 32^a, 19^a, 33^a, 44^a, 20^a, 21^a.
- विष् + अनुप** *to enter*. **anuppaviṭṭho**, iv. 18^a.
- ✓ **उप** *to sit down*. **uvavisa**, iv. 19^a, 33^a. **uvavisadu**, i. 24^a; ii. 29^a. **uvavisia**, i. 34^a; ii. 41^a.
- ✓ **नि** *to enter, fix. Caus., to fix, apply, place, arrange*. **niviṭṭha**, i. 21^b; iii. 12^a. **niviṭṭhā**, iii. 2^a. **nivesaanti**, ii. 36^b. **nivesaanti**, i. 27^a. **nivesiā**, ii. 15^a. **nivesiam**, ii. 18^a. **nivesidāo**, iv. 9^a.
- ✓ **प** *to enter. Caus., to introduce*. **pavisamha**, iii. 20^a, 11^a. **pavisia**, iii. 34^a. **paviṭṭhā**, iii. 2^a. **paviṭṭhāe**, iv. 18^a. **pavesaa**, i. 21^a.
- विष** [घ] *poison*, iii. 20^a.
- ✓ **विषम** [घय] *an object, matter; range, reach*, i. 24^a; ii. 8^a.
- विस्फुट** H. 4. 176. *to burst open, be expanded*, ii. 4^b.
- विषहर** [घघर] *a snake*, iii. 20^a.
- विहारि-** [रि] *fem. *riṇi, wandering about*, iv. 19^a.
- विमुद्ध** [गुद्ध] *correct, accurate*, iv. 12^a.
- विसेस** [शेष] *difference, mode, variety*, i. 8^a, b; iii. 15^b.

विसेसञ [गोष्पक] *a mark on the forehead*
with sandal etc., iii. 32^b.

विहि [°धि] *performance, manner, con-*
duct, rule, fate, destiny, ii. 28^a;
iii. 14^a; iv. 1^b, 3^d, 18¹².

विहृसा [भूषण] *ornament, decoration*, ii.
25^b.

वीक्षणा [°जनज] *produced by fanning*,
iv. 8^c.

वीज *to fan*. vijaissam, iii. 22³.

वीणा *ts. a lute*, i. 4^a.

वृत्तन्त [वृत्तान्त] *news, tidings*, ii. 11².

वृ + नि *Caus., to ward off*. nivāria, ii.
29^d.

वृत् *to be, abide, stay*. vattāi, ii. 4^c,
20^b; iii. 29^b. vattadi, i. 34²¹; ii.
41^a, 50¹; iii. 22^a; iv. 19⁶⁰. vattanti,
i. 12³, 13^c; ii. 5^d; iii. 27^d.

+आ *Caus., to stir, churn*. āvattāia,
i. 16^b.

+उद् *Caus., to rub, clean, anoint*.
uvvattāiam, ii. 12^a.

+प्र *to go forward, proceed; to arise,*
be produced; to begin; to be oc-
cupied with. paattāi, ii. 4^c. pa-
attāi, i. 1^b. pavattādu, iii. 20⁷.
paatto, i. 36^c. paattā, iv. 16^b.
paütto, i. 4², 6²; iii. 3¹⁷. paüttā,
i. 4¹⁶, 16⁴.

+सम् *to become, arrive. Caus., to anoint*.
samvutto, ii. 50⁴. samvuttā, iii.
22¹. samvattāñam, ii. 46^a.

वृध् *to increase. Caus., to augment; to*
congratulate. vaddhanti, iii. 11^c.
vaddhia, iii. 10^d. vaddhāviasi,
i. 12⁸. vaddhāvidā, i. 16².

वृष् *to rain*. varisidam, iii. 3¹⁷.

वेध [°ट] *the Veda*, i. 24^b.

वेभटिभ [वेकटिक] *a jeweller*, iii. 4^a.

वेभणा [°टना] *feeling, pain*, iii. 4^a; iv.
19¹³.

वेज्ज [वेय] *a physician*, iv. 7^c, 18¹⁷.

वेणी *ts. a braid of hair*, i. 13^b; ii. 1^c,
39^b.

वेणु *ts. a flute*, iv. 6^a, 18^a.

वेटिभ [°का] *an altar, raised seat*, ii.
29¹³.

वेमनिभ [वेद्वं] H. 2. 133. the Vaidūrya
jewel, cat's eye, i. 34¹³.

वेना *ts. time, opportunity*, ii. 6¹³, 41³.

वेत् *to surround, enclose, embrace*. ve-
dhiim, i. 30^b.

वेस [°ज] *dress, apparel*, iii. 18^a; iv. 7^d,
18^{a, b}.

वे see त्वम्.

व्यध् *to pierce. Caus., to cut, perforate,*
bore. vindhanti, i. 32^d. viddhā-
vidā, iii. 4^a.

व्य, व [°व] *like, as*. vva, i. 18^d, 29^d,
35^d; ii. 33^b, 34^b, 36^b, 39^a, 46^d, 48^b;
iii. 2^{a, b}, 20^a, 25^a. va, i. 4^d, 16^d;
ii. 35^b, 37^b, 38^b, 40^b; iii. 20^a, 28^b;
iv. 9^b, 17^b. Cp. विअ.

वङ्क *to fancy*. sañke, iv. 22^c.

वम + नि *Caus., to hear, listen to*. ni-
sāmaa, ii. 29^c.

विद् *Caus., to teach, instruct*. sikkhā-
viasi, ii. 27¹.

वुप् *Caus., to wither, emaciate*. sosa-
nijjo, iv. 2^a. sosanijjā, iv. 2¹.

- ✓ सु to hear. supa, ii. 27^d. supasu, i. 8^a. supādu, ii. 9¹; iv. 9⁴. soṇa, i. 35^c. supiadi, i. 4¹⁰, 21⁶; ii. 10³. suvvantaṁ, ii. 27^d. sudam, ii. 24¹; iii. 20¹.
 प्रलाप to praise. salāhaniḥjo, iv. 3¹.
 श्वस + उद् to be loosened, relaxed. ūsa-santaṁ, ii. 24^b.
 + वि to trust, confide, rely. viśasiadi, iv. 20³.
- स [स्व] one's own, iv. 19²⁴.
 सभ [शत] a hundred, iii. 27^c. Cp. सद.
 सभं [स्वयम्] self, ii. 47¹.
 ✓ सभंकिद [स्वयंकृत] self-made, i. 19³.
 सभण [शयन] a bed, couch, iii. 27^c.
 ✓ सभल [सकल] all, entire, i. 34³; ii. 5^c, 28^c, 47^c; iv. 6^d, 20², 24^a.
 ✓ संविद्यायन [धानक] arrangement of incidents, i. 34²⁵.
 ✓ संस्कृत [संस्कृत] the Sanskrit language, i. 7^a.
 ✓ संसद the same, i. 6².
 सङ्करा [शर्करा] sugar, ii. 26^d.
 ✓ सक्कि- [सचिन्] an eye-witness, i. 18¹³; iii. 24^b.
 ✓ स्वर्ग [स्वर्ग] heaven, i. 4^a.
 सङ्का [श] hesitation, scruple, fear, iii. 34^a.
 संकेद [त] a rendezvous, ii. 41⁹, 50³.
 सङ्ग ts. touch, contact, ii. 28^c.
 संगम ts. meeting, union, intercourse, iii. 6^b, 34³; iv. 3¹, 9^a.
 सङ्गि- [सङ्गि] fem. *giṇI, touching, meeting, attached to, ii. 20^a; iii. 24^b.
- सङ्घाडी [सङ्घा] HD. 8. 7. a couple, union, contact, i. 3^b.
 सचन्दण [च] with sandal, rubbed with sandal, iv. 6^c.
 ✓ सच्च [त्य] true, real; adv. indeed, forsooth, i. 20¹; ii. 6⁴; iii. 8^a, 12³, 20⁴, 21¹; iv. 20². Compar., saccadara, ii. 6⁵.
 सच्चन्त [स्व] at one's own will, iv. 2⁹.
 सज्ज ts. ready, prepared, ii. 28⁴, 29¹²; iv. 20¹¹.
 सज्जण [च] a good person, iii. 20¹⁷.
 ✓ सज्जो- to be prepared, made ready. sajjanti, i. 4³. sajjijanta, iii. 27^c.
 ✓ सञ्ज [साध्य] to be accomplished, attainable, possible, i. 25^d.
 संसज [च] heaping up, collection, ii. 1³; iv. 9⁷.
 संसरण ts. going, motion, iii. 23^a.
 संचारि- [चरि] fem. *riṇI, moving, wandering, iv. 19⁶⁴.
 संजोवि- [चिन्] fem. *viṇI, bringing to life, resuscitating, ii. 3^c; iv. 23^b.
 ✓ संजोभर [योगकर] uniting, bringing together, i. 34³³.
 सञ्जा [च्य] evening, i. 34¹¹, 36¹; ii. 41³, 50¹; iv. 4^a.
 ✓ सट्ट [क] a kind of drama, i. 4¹³, 6^a, 12^b.
 सण [श] hemp, i. 20¹³.
 सण्हिद [चिन्] near, ii. 41³, 50¹.
 सद + प्र to be pleased, propitious. pa-siati, iii. 21^b.
 ✓ सद [शत] a hundred, i. 20²³, 41. Cp. सभ.

- ✓ सह [शब्द] *a word, sound, speech, noise*, i. 8^a, 20^a, 36^c; iii. 31¹; iv. 9^a.
- संतावि- [°पिन्] *fem. °vinī, burning, afflicted*, iv. 9^c.
- संतोषि- [°पिन्] *fem. °sinī, pleasing, comforting*, ii. 29^c.
- संधि *ts. union, friendship, peace*, ii. 6¹¹, 15, 16.
- सपञ्चम *ts. with the Pañcama mode*, iv. 6^a.
- सप्य [°र्ष] *a snake*, iv. 18²⁷.
- सम *ts. same, equal, like, even, plain; adv., together, with*, i. 19^a, 20^{12, 23, 33}, 24^d; ii. 10^c; iii. 6^b, 8^a; iv. 6^b, 12^a.
- ✓ समअ [°य] *time*, i. 20²⁰, 36^b; ii. 6²¹, 50¹; iii. 31¹, 19^c; iv. 4^b, 7^d, 18⁷.
- समग्रा *ts. adorned with jewels*, iii. 18^a.
- समत *see आप + सम*.
- ✓ समसोसिआ [°शोपिका] *a setting on a par with, equality*, i. 20²⁰.
- समाअम [°गम] *meeting, arrival*, iii. 8^a.
- ✓ समारम्भ *ts. beginning*, i. 14².
- समिद्धि [°मद्धि] *abundance*, ii. 44^c.
- समुद्भ [°चित] *fit, appropriate*, iv. 19¹⁰.
- ✓ समुदअ [°य] *collection, multitude*, i. 28².
- समुद् [°द्र] *the ocean*, ii. 29¹³, 43⁵; iii. 4³.
- समहन्त [°द्रान्त] *sea-shore*, iii. 31⁴.
- समोरपिच्छ [समयूर] *with peacocks' tail-feathers*, iv. 14^b.
- ✓ संपद् [°प्रति] *now*, i. 35^b.
- ✓ संपक्लि- [°क्लिन्] *mixed with, having contact with*, i. 17^b, 20^c.
- संपदं [संप्रतम] *now*, i. 19⁶, 34⁷; iii. 26².
- संपुड [°ट] *a cavity, fold*, ii. 6^{21, 21, 22}, 7^a.
- संपुण [°पूण] *full*, iii. 25^d.
- संभव *ts. birth, origination*, iv. 22^b.
- ✓ संभोज [°ग] *copulation*, i. 20¹; ii. 28^c.
- संमुत् [°म्ब] *facing, opposite*, ii. 36^a.
- सर- [°म्स] *a lake, pond*, iii. 29^a.
- नर [°ग] *an arrow*, ii. 3¹, 45^b; iii. 11^c; iv. 4^d, 20¹.
- सरअ [°गद्] *the autumn*, iii. 31¹, 28^d.
- सरणा [°ग] *refuge*, ii. 10^b.
- सरणी *ts. a path, line, row, swarm*, ii. 6^a.
- सरल *ts. straight, honest*, ii. 23^a, 30^d.
- °ttana [°tva] *sincerity*, iii. 10^b.
- ✓ सरस्मई [°स्यती] *the goddess of poetry*, i. 1^a.
- ✓ सरिस्मदी *the same*, i. 34¹¹; ii. 10^{1, 4}.
- सरत्सं [°भसम्] *impetuously*, ii. 50^b.
- सरिआ [°रित्] *a river*, ii. 27^b, 35^a.
- ✓ सरिच्छ [°दृत्] *equal, like*, i. 19^c, 29^b.
- सरिस [°दृग्] *the same*, i. 35^a; ii. 10¹, 11^a, 38^a; iii. 14^d.
- सरीर [°ग] *body*, iv. 19¹², 21^c.
- सरीरि- [°शरीरिन्] *fem. °rinī, embodied*, iv. 19⁶¹.
- सलाआ [°शलाका] *a pin, stick used as a brush or pencil*, i. 20⁷, 34¹⁸.
- सलिल *ts. water*, i. 17^d, 20¹³; iii. 20³, 22¹; iv. 13^a.
- ✓ सवज्जा [°पय्या] *worship, attendance*, i. 34³⁵.
- ✓ सवण [°य] *an ear*, i. 29^a; ii. 8², 18^a; iii. 2^d, 19^a; iv. 6^a.
- सवर [°श्व] *a mountaineer, savage*, iv. 19⁶⁴.
- ✓ सव्व [°सर्व] *every, each, all*, i. 7¹, 14²,

18¹; ii. 6^{4, 5}, 24³, 27^c, 28^c; iii. 8⁴;
iv. 2¹⁰, 18^{3, 34}, 23^d.

✓ सव्वकस [सर्वकण] *all-scratching, i. e. very
galling or exciting, i. 18^d.*

✓ सव्वस्स [सर्वस्व] *the very essence, i. 28^b.*

ससङ्क [शशा°] *the moon, iv. 23^b.*

ससहर [शशध°] *the same, iii. 30^a, 31^a.*

✓ ससि- [शशिन] *the same, i. 25^a; ii. 10^c,
20^b, 21^b, 32^d; iv. 3^b.*

ससिण *the same, iii. 33^b.*

✓ ससिप्पहा [शशिप्रभा] *name of a queen, the
mother of Karpūramāñjarī, i.
34^{11, 17}.*

ससिहण्ड [शशिख°] *a digit of the moon,
i. 3^a.*

✓ ससुर [श्वसुर] *a father-in-law, i. 18².*

सह to endure. *sodhavo, iv. 1^a.*

सह ts. *together with; at the same
time, ii. 6^{14, 15}, 9^{a, b, d}, 42²¹, 50^{a, b};
iii. 34²; iv. 2^b.*

सहभर [°धर] *a companion, friend, hus-
band, ii. 41^a.*

सहसितं [°धम] *with joy, ii. 34^b.*

✓ सहसा ts. *forcibly, suddenly, i. 18^d, 29^a;
ii. 45^b; iii. 3^d, 20¹⁵.*

✓ सहा [°भा] *an assembly, i. 19⁷.*

सहाय [स्वभाव] *innate disposition, nature,
iii. 11^a.*

सहिआ [°खी] *a female friend, iv.
13^b.*

सहितण [°खित्व] *friendship, ii. 28³.*

✓ सहित [°त] *accompanied by, together with,
i. 28³; ii. 42².*

✓ सही [°खी] *a female friend, i. 19⁵; ii. 7^a,
29^b, 41⁹, 43¹⁰, 50^{2, 3}; iii. 19², 20⁷;
iv. 9¹⁴, 19^{39, 57}.*

साअं [°यम] *in the evening, iv. 4^b, 8^b,
18⁷.*

साअरदत्त [साग°] *name of a merchant,
iii. 5².*

साधु+प्र to adorn, decorate. *pasāhiā,
ii. 22^a.*

सामणी [°णी] *completeness of outfit, out-
fit, the requisites, ii. 41⁵, 42^{2, 8, 21};
iv. 9¹³, 19¹⁷.*

✓ सामल [शया°] *blackish, i. 16^c.*

सामा [शया°] *night, iv. 8^c.*

सार ts. *essence, vigor, iii. 10^d.*

सारङ्ग ts. *an antelope, ii. 20^b; iv. 1^b.*

सारङ्गिआ [°का] *name of a female ser-
vant of the queen, iv. 9¹⁴, 18⁹,
20⁶.*

✓ सारिआ [°का] *a kind of bird, Maina,
Acridotheres tristis, i. 18¹⁵.*

सारिख [सदृश] *H. 1. 44. like, similar,
iv. 19³⁰. °dā [sadr̥kṣatā] likeness,
resemblance, iv. 19^{32, 59}.*

✓ सालिआ [शालिका] *an apartment, room,
i. 14^c.*

सावत्तञ [°पत्न्य] *the position of a rival
wife, iv. 23^a.*

सास [शवा°] *a sigh, ii. 9^a.*

सामण [शसन] *direction, order, iii. 9².*

साहार [साहकार] *produced from the mango,
iv. 5^b.*

साहि- [शाखिन] *a tree, ii. 46¹.*

साहिमुह [°भिमुख] *fem. °hi, facing one
another, iv. 12^b.*

✓ साहुलिआ *HD. 8. 52. a garment, cloth,
i. 20²³.*

सिभञ [°चय] *a cloth, garment, i. 4³, 26^c;
iii. 22².*

सिक्खावण [शिक्षावण] *teaching*, ii. 8^c.

✓ सिग्घं [श्रीघम] *quickly*, i. 4^d.

✓ सिग्घत्तण [श्रीघत्त] *speed*, i. 18¹³.

सिङ्गार [शृंग] *love, passion*, ii. 3^c; iii. 10^d; iv. 19⁶⁴, 23^b.

✓ सिद्ध to sprinkle. *siñcanti*, iv. 10^b. *siñciijjanti*, iii. 20³. *sitta*, iii. 22¹. *sitto*, i. 20¹³.

सिज्जा [शि] *tinkle, jingle*, ii. 32^c.

✓ सिज्जिअ [शिज्जित] *tinkling, singing*, i. 18^c.

सिद्धिल- [शिथिलय-] *to relax, loosen*. *si-dhilaāmi*, ii. 1³.

✓ सिग्घिअ [शिग्घ] *affectionate*, i. 16³.

✓ सिद्ध ts. *a kind of supernatural being*, i. 25^c.

✓ सिद्धि ts. *witchcraft, magic power*, i. 21⁶.

✓ सिन्दुवार name of a tree (*Vitex negundo*) and its flower, i. 19^b; iv. 7^c.

✓ सिप्पि H. 2. 138. *a conch-shell*, i. 4^b.

सिर- [शिरस्] *head, top, summit*, ii. 46^d; iii. 3⁹; iv. 19³⁵.

सिरिखण्ड [श्री] *sandal-wood*, iv. 4^a.

सिरिताली [श्री] *a kind of toddy-palm*, ii. 1^a.

✓ सिरिराअसेहर [श्रीराजशेखर] *the renowned Rājasekhara*, i. 10^a.

सिरिवज्जाउह [श्रीवज्जायुध] *name of a king*, iii. 5².

सिरी [श्री] *wealth, dignity, beauty*, i. 33^b; ii. 48^a; iii. 15^c.

सिरीस [शिरीष] *the flower of Acacia sirissa*, iv. 7^a.

सिला [शि] *a stone, rock*, ii. 15^b; iv. 9⁷.

सिलीमुह [शिलीमुख] *an arrow*, ii. 19^b, 38^b, 46^b; iv. 4^d, 9^a.

सिलोअ [श्लोक] *a verse*, ii. 7^b, 8³, 9¹.

सिघिणाअ [स्यज्ज] *a dream*, iii. 2², 3^a, 4^c, 7^c, 4⁵, 8^a, 20¹.

✓ सिसिर [शिशि] *cold; the cold season*, i. 13^d; iv. 6^b.

सिसिरोवआर [शिशिरोपचार] *artificial refrigeration, means for cooling*, ii. 41^c, 42², 8^a, 21¹; iii. 19².

✓ सिसुत्तण [शिगुत्त] *childhood, infancy*, i. 20^d.

✓ सिद्धपड [शिख] *a lock of hair left on the crown of the head (used as synonymous with cekhara)*, i. 5^a.

✓ सिद्धरि- [शिखरिन्] *a mountain*, i. 15^d.

सिद्धा [शिखा] *top, tip; edge*, ii. 47^c; iii. 25^c; iv. 3^d.

✓ सिद्धि H. 8. 31. *the female breasts*, i. 34^b; iii. 16^b; iv. 7^a.

सोअल [शीतल] *cool, cold*, i. 15^d; iv. 4^b, 6^a, b, c, d.

सोमन्तिणी [°नी] *a woman*, i. 15^b; ii. 28^b.

सोल [शी] *nature, disposition*, ii. 6^c.

✓ सोस [शीर्ष] *head*, i. 20²⁷; iv. 2⁴, 12^a, 18²⁷.

सुअ [शुक] *a parrot*, iv. 2⁶.

सुआ [°ता] *a daughter*, i. 3^b, 12^b.

✓ सुअमार [°कुमार] *very delicate or soft*, i. 7^a, 20⁷.

✓ सुकड [°वि] *an excellent poet*, i. 20²⁰.

✓ सुदुदरं [सुष्ठुतरम्] *excellently, exceedingly*, i. 20⁷; iv. 20¹⁵.

सुणअण [°नयन] *having beautiful eyes*, ii. 11^d.

सुत्त [सूत्र] *a thread, fibre*, ii. 50^c.

सुत्तआर [सूत्रकार] *an author of Sūtras*, ii. 32¹.

- सुति [गुति] *a pearl-oyster*, iii. 3¹⁸, 4^{1, 1, 2}.
 सुत्य [सुत्य] *well-conditioned*, ii. 1^a.
 सुन्दर *ts. fem. ri, beautiful, lovely*, i. 20^a; ii. 44^c; iii. 28^a, 34^a; iv. 21^d.
 सुन्दरकेली *ts. name of a woman*, iv. 9¹¹.
 सुन्दरत्तण [त्त्व] *beauty, loveliness*, i. 14².
 सुन्दरे [सौन्दर्ये] *the same*, i. 28^b, 33^c; ii. 48^a.
 सुप्यञ्जल [प्राञ्जल] *very straight, honest, sincere*, ii. 27¹.
 सुबहुल *ts. very great*, iii. 12^d.
 सुमरण [स्मर] *remembering, recollection*, ii. 10^b.
 सुर *ts. a god*, i. 25^c. sura-apa [-jana], *the gods*, i. 3^a.
 सुरभ [त्त] *copulation, sexual intercourse*, i. 24^d.
 सुरङ्गा *ts. a subterranean passage*, iii. 22⁹, 34⁹; iv. 9^{b, 7}, 18³⁸, 19^{3, 24}.
 सुरसरिदा [रित्ति] *the Ganges*, iii. 3⁷.
 सुरसि [रि] *the spring*, i. 14²; ii. 22^b.
 सुरा *ts. spirituous liquor*, i. 24^d; iv. 4^b, 19^a.
 सुलक्खणा [च्छणा] *name of a woman*, i. 34³⁵; ii. 9¹.
 सुलोल *ts. very waving, unsteady*, iii. 11^a.
 सुवख [र्य] *gold, a golden coin*, i. 14², 18¹⁸, 19⁷, 20¹⁴; ii. 41^a; iii. 4⁵, 5^{b, 3}, 22^c.
 सुवत्तुल [त्तुल] *very round*, iii. 4^b.
 सुस्सुसभ [सुयूपक] *attentive, obedient*, i. 20³⁴.
 सुध [ख] *happy, agreeable; happiness*, ease, joy, i. 3^b, 14², 34¹¹, 36^b; ii. 28^d; iii. 24²; iv. 21^c.
 सुत्तम [भग] *blessed, beloved, beautiful*, ii. 9^c, 10^d; iv. 3¹. -ttana [-tva], *beauty, loveliness*, iii. 13^d.
 सुत्तसंझा [खसंध्या] *a happy evening*; ii. 49¹.
 सुहासिद [भाषित] *a witty saying, good counsel*, iv. 9^{5, 12}.
 स *ts. go, proceed, flow*. sarañ, ii. 6^c. saranta, ii. 35^a.
 +अप *to go away, to vanish*. osaranti, iii. 16^d; iv. 18^b.
 +प्र *to flow forth, to grow*. Caus., *to extend*. pasaranta, iii. 10^c, 11^a. pasārida, i. 16³.
 +प्रति Caus., *to arrange*. paḍisāredi, i. 4^a. paḍisāriadi, i. 4³.
 से H. 3. 81. *his, her*, i. 29²; ii. 1³, 6^c, 18^a, 18^a, 30^d, 35^a, 46^a.
 सेभसल्लि [खेद] *sweat, perspiration*, iii. 22¹.
 सेज्जा [य्या] *a bed, couch*, i. 23^c; ii. 4^b; iii. 3^a, 27^d.
 सेट्ठि- [येट्ठिन] *a merchant*, iii. 4⁵.
 सेणा [न्त] *the word sena*, iv. 9³.
 सेत्थी [सिन्थी] *a female attendant in the women's apartments*, i. 36^c; iv. 9³.
 सेव् *to attend upon, frequent*. sevañ, ii. 17^b.
 +नि *to practice, enjoy*. nisevia, iv. 8^b.
 सेस [शेष] *remaining; rest*, ii. 29^{1, 4, 8}; iv. 4^d.
 सेहर [शेखर] *a crest; chaplet, diadem*, iii. 13^a.

- सेहालिआ [शेफालिका] *a kind of flower supposed to blossom by moon-light*, iv. 18³⁶.
- ✓ सोडीस्तण [शोटीयं] *valor*, i. 32².
- सोढव्व *see* सद्.
- ✓ सोण [शोः] *red*, i. 26³.
- ✓ सोत्त [सोत्तस्] *a stream*, i. 12^b; ii. 27^b; iii. 3⁷.
- सोत्तिअ [शोत्रिय] *a learned Brāhmaṇa*, iv. 20¹.
- सोविदल्ल [सोः] *a harem-keeper*, iii. 34⁶.
- ✓ सोसण [शोषः] *emaciating, name of one of the arrows of Cupid*, i. 32^d; iii. 26^c.
- सोहण [सोभाय] *beauty, charm*, ii. 3^b.
- ✓ सोदञ्जण [शोभाञ्जन] *HD. 8. 37. horse-radish*, i. 20²⁹. (*K*, phalguna-mūsi tatkandaṁ khaṇḍayanti; *J*, puṣpanimittam cākhānam troṭanam ity arthaḥ.)
- ✓ सोहा [शोभा] *light, splendor*, i. 28², 29², 31^{a, b}, 34¹⁷; ii. 10^b, 25^a; iii. 25^c.
- सोहि- [शोभिन्] *shining, lovely*, ii. 7^b.
- ✓ सखल् *to tumble, fall down, end*. khalīā, i. 20^a. khaliām, i. 32^b.
- ✓ स्तम्भ Caus., *to stop, arrest*. thambhemi, i. 25^b.
- ✓ स्तु + प्र *to spread, to make a bed*. pattharijjanti, i. 36^b.
- + वि *to increase. Caus., to spread, extend*. vittharanti, ii. 2^d. vitthārida, iii. 8⁴.
- ✓ स्या *to stand, remain, find place. Caus., to place, arrange*. ciṭṭhasi, i. 18¹⁵; iii. 2¹. thāi, i. 34^a. ciṭṭhadi, i. 21⁴; ii. 6¹⁰; iv. 20¹. ciṭṭha, ii. 42²¹; iv. 19²¹, 20¹. ciṭṭhadu, i. 34²⁶; ii. 41⁶. ciṭṭhissam, i. 20¹⁴. thia, ii. 33^a; iii. 23^a. thida, iv. 18¹⁰. thio, ii. 1^b, 46^d; iii. 4^a. thido, iii. 3¹⁵, 4¹. thiā, i. 26^c. thidā, i. 20^{3, 12}. thiam, ii. 47^d. thidam, i. 20²⁷. thidepa, ii. 29⁷. thic, iii. 25^a. thāvia, ii. 43². thavio, ii. 17^a. thāvido, i. 4⁷. thāvidāo, iv. 9¹⁰.
- + उद् *to stand up, rise*. utthiṇṇa, iii. 21^a. utthia, ii. 43⁵.
- + प्रति Caus., *to place, establish*. paḍiṭṭhāvidā, iv. 18¹¹.
- + सम *to stand, to be settled, fixed*. samṭhido, iii. 3¹⁸. samṭhiā, iii. 3^b, 5^b. samṭhidā, iv. 19⁶⁴.
- स्ना Caus., *to wash, bathe*. ṇhāvio, i. 29^c.
- स्पृग् *to touch*. puṭṭha, iv. 22^d.
- स्फट् Caus., *to split, cleave*. phāḍidāo, iii. 4³.
- स्फुट् *H. 4. 177. to break, fall asunder*. phudanti, iii. 20³.
- + प्र *to open, become manifest*. paḥṭṭai, ii. 4^a.
- ✓ स्फुर् *to appear, become manifest, to quiver, vibrate*. phuraū, i. 1^c. phurantao, iii. 31^b.
- + वि *to quiver, shine, blaze out*. vip-phuraī, iv. 3^c. vipphuranto, iv. 24^a.
- स्म *to remember*. sumarasi, ii. 24³.
- + वि *to forget*. visumaridāim, iv. 19⁴⁶.
- संस *to fall down*. samsamāṇam, i. 27^b.

- ✓ *स्वप to sleep.* suṁvanti, i. 14^c. sutto, हलधोल HD. 8. 64. *murmuring, noise,* i. 4¹⁰; iii. 34^a.
- iii. 37.
- हल ts. *a vocative particle used in addressing a female friend,* iv. 19³⁰.
- हे see महम.
- हंस ts. *fem. *si, a swan, flamingo,* ii. 6¹⁰, 8^a; iii. 29^a.
- हलही [*रिदा] *turmeric,* iii. 1^a.
- ✓ हस to laugh, mock. *Caus., to cause to smile, laugh.* hasanti, iv. 18^b. hasantle, i. 20¹⁰. hāsia, iv. 18^b.
- ✓ हकार- to call, summon. hakkārāi, ii. 33^b. hakkāriūpa, ii. 36^b. hakkāria, i. 4¹². hakkāriadu, iv. 20³.
- ✓ हत्य [*स्त] *a hand,* i. 18¹⁰, 26^b, 36^a; ii. 6¹⁷, 20^a, 29^a, 4^a; iii. 3^b, 23^a; iv. 9^a, 9^a, 10^a, 12^a, 15^a, 20¹⁵.
- ✓ हत to strike, beat. *hañ, ii. 43^a.*
- हन्त exclam., *go to! mind you!* ii. 26^a.
- ✓ हर [*धर] *carrying,* ii. 6^d.
- हार ts. *a name of Īiva,* ii. 6²³; iii. 3^a.
- हार ts. *stealing, fascinating,* ii. 28^b, 81^d; iii. 18^a.
- ✓ हरि ts. *a name of Viṣṇu,* i. 24^a.
- हरिभन्दपुते [हरिचन्द्र] H. 2. 87. *the city of Hariścandra, supposed to be situated in mid-air, a fata morgana,* ii. 40^a.
- हरिभाल [*ताल] *yellow orpiment,* iii. 22^a.
- ✓ हरिउड्डु [*यज्ज] *name of a poet,* i. 20²⁰.
- हरिकेली ts. *a name of Bengal,* i. 14².
- ✓ हरिणङ्क [*याङ्क] *the moon,* i. 10^b, 12^a, 25^a; iii. 20¹⁰, 34^a.
- हरिणच्छ [*याच] *fem. *ccbi, deer-eyed,* iii. 22^d.
- हरिणो st. *a doe, female antelope,* ii. 41^c.
- हलधोल HD. 8. 64. *murmuring, noise,* i. 4¹⁰; iii. 34^a.
- हल ts. *a vocative particle used in addressing a female friend,* iv. 19³⁰.
- हलही [*रिदा] *turmeric,* iii. 1^a.
- ✓ हस to laugh, mock. *Caus., to cause to smile, laugh.* hasanti, iv. 18^b. hasantle, i. 20¹⁰. hāsia, iv. 18^b.
- ✓ + उप to deride, ridicule. uvahasiāmi, i. 18^a.
- + वि to smile. *vihasia, iv. 18²³.*
- हा ah, *alas,* iii. 22^a.
- हा + परि to be inferior to. *parihāmaṇa, iii. 8^a.*
- हार ts. *a garland, necklace,* ii. 10^a, 11^b, 17^a, 23^b, 32^a, 35^a; iii. 2^a, 18^b, 20^a; iv. 7^a.
- ✓ हल ts. *name of a poet,* i. 20²⁰.
- हास ts. *laughter, merriment,* ii. 8^b, 10^b; iv. 14^b.
- हि ts. *because, for,* i. 14³, 16^d.
- हिअअ [हृदय] *heart,* i. 34³⁵; ii. 26^a, 30^a, 43³; iii. 8^a, 16^d, 18^a, 20¹⁷.
- हिण्ड to go, wander. *hiṇḍase, iii. 34^a.*
- हिन्दोल- to swing. *hindolaanti, ii. 29⁷.*
- हिन्दोलअ [*क] *a swing,* ii. 29¹, 4^a.
- हिन्दोलअपमञ्जरी [*कपमञ्जरी] *the swing-breaker, the swing-festival,* ii. 6²³.
- हिन्दोलण [*न] *swinging,* ii. 32^d, 34^a.
- होरेअ [*क] *a diamond,* ii. 25^b.
- हु see कतु.
- हुंकार ts. *the sound hum, murmur, humming,* i. 36^d; iii. 20⁷; iv. 15^a.

हुडुक ts. <i>a small musical instrument,</i> <i>perhaps timbrel, drum, iv. 16^a.</i>	+ अनु <i>to imitate, resemble.</i> anuharai, i. 6 ^a . anuharadi, ii. 41 ^b .
हुदवह [हुत] <i>fire, iv. 21¹.</i>	✓ + परि <i>to avoid.</i> pariharia, i. 6 ^a .
हृ <i>to carry, carry away, captivate, to</i> <i>enchant. harai, iii. 20^d, 22^a. ha-</i>	+ वि <i>to sport, play. viharai, ii. 41^c.</i>
<i>ranti, ii. 26^a.</i>	हेला ts. <i>case, facility, ii. 29^b, 35^a,</i> 47 ^b .



PART III

ESSAY

OR

RĀJAÇEKHARA'S LIFE AND WRITINGS

BY

STEN KONOW

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1871. Vāmanācārya. The Viddhaśālabhāṇjikā edited etc. The Pandit, old series, vols. vi. and vii., nos. 65-73.
1872. Vāmanācārya. The Karpūramāñjarī edited etc. The Pandit, old series, vol. vii., nos. 73-76.
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1883. Hariçandra. Karpūr Mañjarī, saṭṭak (Yah nātak çuddha prākṛt bhāṣā meṁ Rājaçeṣara kabi kī banāyā huā hai . . .) Bānāras: Āryayantrālaya sambat 1939.
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1890. Lévi, Sylvain. Le théâtre Indien. Paris.
1890. Vaman Shastri Islampurkar. A lucky wife or Karpoomanjari. Composed from Prakṛita or Maharashtri dialect. Bombay: "Tattva-vivechaka" Press. Vūgvilāsa-ratnākara, ratna 1.

[This seems to be the most convenient place for the names of a few books (1. Dictionaries; 2. Grammars; 3. Texts; 4. Books on plants, minerals, etc.) to which I have made more or less frequent reference in the Notes to the Translation. The list includes only works whose titles have been abbreviated or about the precise edition of which there might be some doubt.—C. R. L.]

BR. = Sanskrit-Wörterbuch von Böhtlingk und Roth. St. Petersburg, 1855-75.

OB. = Sanskrit-Wörterbuch in kürzerer Fassung von Otto Böhtlingk. St. Petersburg, 1879-89.

Molesworth = Dictionary, Marāṭhī and English, by James T. Molesworth. 2d ed. Bombay, 1857.

Hemachandra = Hemak'andra's Abhidhānak'intāmaṇi, ein systematisch angeordnetes synonymisches Lexicon. Herausgegeben, übersetzt und mit Anmerkungen begleitet von Otto Böhtlingk und Charles Rieu. St. Petersburg, 1847.

HD. = The Des'ināmamālā of Hemachandra. Part I. Text and critical notes. By R. Pischel. Bombay, 1880. (See p. 117.)

H. = Hemacandra's Grammatik der Prākṛitsprachen, herausgegeben von R. Pischel. Halle, 1877-80. (See p. 117.)

- Vararuchi** = The *Prākṛita-Prakāśa*, or the *Prākṛit Grammar* of Vararuchi. Edited and translated by E. E. Cowell. Hertford, 1854.
- Jacobi** = *Ausgewählte Erzählungen in Māhārāshṭri. Zur Einführung in das Studium des Prākṛit. Grammatik. Text. Wörterbuch.* Von Hermann Jacobi. Leipzig, 1880. Appended is a sketch of the *Çaurasenī*.
- Whitney** = *A Sanskrit Grammar.* By William D. Whitney. 2d ed. Leipzig, 1889.
- Çakuntalā** = *S'akuntalā . . .* by Kalidāsa. Edited by Monier Williams. 2d ed. Oxford, 1876. Cited on account of the annotations.
- Meghadūta** = *Meghadūta . . .* von Kālidāsa. Herausgegeben von A. F. Stenzler. Breslau, 1874.
- Kādambarī** = The *Kādambarī* of Bāṇa. Edited by Kāçināth Pāṇḍurang Parab. Bombay, Nirṇaya Sāgara Press, 1890. The references are to page and line of the text; but may be found with equal facility in the translation of Miss C. M. Ridding, London, 1896.
- Harshacharita** = The *Harshacharita* of Bāṇa. Edited by K. P. Parab and Dh. P. Vaze. Bombay, Nirṇaya Sāgara Press, 1892. The text references (as before) will serve also for the translation of Cowell and Thomas, London, 1897.
- Parab, Subh.** = *Subhāshita-ratna-bhāṇḍāgāraṃ*, or *Gems of Sanskrit Poetry.* Selected and arranged by K. P. Parab. 2d ed. Bombay, Nirṇaya Sāgara Press, 1886.
- Sprüche** = *Indische Sprüche.* Herausgegeben von O. Bohtlingk. 2d ed. St. Petersburg, 1870-78.
- Roxburgh** = *Flora Indica, or Descriptions of Indian Plants.* By William Roxburgh. Calcutta, 1874. Reprinted from Carey's ed. of 1832.
- Rājanighaṇṭu** = *Rājanighaṇṭu-saḥito Dhanvantariya-nighaṇṭuḥ.* Poona, 1896. *Ānanda-āçrama Series*, no. 33.
- SR.** = *Saṃgīta-ratnākara.* Same Series, no. 35.
- Griffiths** = *The Paintings in the Buddhist Cave-Temples of Ajantā, Khandesh, India.* By John Griffiths. 2 vols., folio. London, 1896-97. The references to this work were added by me in the proofs. Hence their extreme brevity. It is to be hoped that some one with a good knowledge of the artificial poetry may make a careful study of these pictures.

2. *Rājaṣekhara's Life.*

Earlier Opinions as to Rājaṣekhara's Date. — The name of Rājaṣekhara has been known to Indian scholars ever since the beginning of our century. Extracts from two of his works were published by the late H. H. Wilson. That critic also tried to fix as his date the end of the eleventh or the beginning of the twelfth century A.D.

Aufrecht, in his treatise on the *Çāṇḍikharapaddhati*, collected the different verses ascribed in that anthology to the name of Rājaṣekhara

and expressed himself (p. 77) to the effect that, in his opinion, the poet was the immediate predecessor of Jayadeva.

Anundoram Borooah is of opinion that the tradition according to which Rājaçekhara is said to have been a contemporary of Çaṁkara should be trusted, and that, accordingly, "we can safely fix the seventh century as his probable date."

I pass by the opinion of F. Max Müller that Rājaçekhara lived in the fourteenth century, as being founded on a confusion of our poet with a younger Rājaçekhara who wrote the Prabandhakoça, about 1347 A.D. (see p. 196).

The different allusions made by the poet himself in his works were discussed by Pischel, who came to the conclusion that Rājaçekhara must have lived at the end of the tenth or the beginning of the eleventh century.

Peterson and Durgāprasāda assure us that Rājaçekhara's real date is the middle of the eighth century; which, according to them, is shown by the fact that Kṣīrasvāmin, who was the teacher of Jayasinha of Kashmir (A.D. 750), quotes a verse from the Viddhaçālabhañjikā, and that the king Mahendrapāla, to whom Rājaçekhara himself refers as being a pupil of his own, was reigning in 761 A.D.

Vaman Shivram Apte, in discussing these various views, comes to the conclusion that Rājaçekhara lived between the end of the seventh and the middle of the tenth century, most probably about the end of the eighth, because he quotes Bhavabhūti and is himself quoted in the Daçarūpa.

Durgāprasāda and Paraba place our poet between 884 and 959 A.D.

Rājaçekhara's Relations to Mahendrapāla, and to the Latter's Son, Mahipāla.—Rājaçekhara, in all his four extant plays, declares himself to be the spiritual teacher of a king Mahendrapāla or Nirbhayarāja. Cp. Viddh. i. 6 (ed. Arte), Raghukulatilako Mahendrapālaḥ sakalakalāni-layaḥ sa yasya çīṣyaḥ; Karp. i. 5, Mahindavālassa ko a gurū; i. 9, Nib-bhararāssa taha uvajjhāo; Bālar. i. 5, Nirbhayaguruḥ; Bālabh. i. 11, devo yasya Mahendrapālanrpatiḥ çīṣyo Raghugrāmañiḥ.

Aufrecht had declared Mahendrapāla and Nirbhaya to be one and the same person, and their identity was proved by Pischel, p. 1221. Nirbhaya, accordingly, is a *biruda* or *ὄνομα πανηγυρικόν* of Mahendrapāla. The mss. of the Karpūramañjarī are in favor of the form Nibbhara (only the Jaina mss. read Nibbhaya), and Nirbhaya may be a false Sanskrit translation of this name.

Mahendrapāla's son was Mahipāla, the paramount sovereign of

Āryāvarta, i.e., according to Bālar. vi. 52¹ (p. 170.6, ed. Govinda), the country to the north of the Narmadā. Cp. Bālabh. i. 7¹ (p. 2. 16, ed. Cappeller), tena (Mahipāladevena) ca RaghuvamṣamuktāmaṇiṇĀryāvarta-mahārājādhirājena ṛṣiNirbhayanarendranandanenārādhitāḥ sabhāsadaḥ. Cp. C. Mabel Duff's *Chronology of India*, p. 296 and 82 ff.

Rājaṣekhara lived about 900 A.D. — Now Fleet has shown that this Mahipāla must be identified with the king Mahipāla of the Asni inscription, dated Vikrama samvat 974 = A.D. 917, and has thus proved that Rājaṣekhara lived at the beginning of the tenth century A.D. As pointed out by Pischel and Fleet, the Bālabhārata was performed in Mahodaya, and Mahodaya is another name of Kānyakubja (Bālar. x. 87¹, 89^c = p. 306. 6, 15), with which town Mahendrapāla and Mahipāla are connected in the Siyadoni inscription. See Kielhorn, p. 170 f. For Mahendrapāla we have the dates 903-4 and 907-8. Fleet was not aware of the fact that Mahendrapāla and Nirbhaya are one and the same, and thought that Mahendrapāla must be another son or a grandson of Nirbhayanarendra, whose real name, according to him, was Mahiṣapāla. But this form of the word is rather suspicious, and the published photograph of the Asni inscription is in favor of Mahindrapāla, as pointed out by Kielhorn, p. 171¹⁶. As for this form, see Bühler, *Epigraphia Indica*, i. 244.

Kielhorn's summing up of the names of the four sovereigns of Mahodaya or Kānyakubja or Kanauj, as presented to us by the Siyadoni inscription, together with their known dates, may here be repeated for the reader's convenience from *Epigraphia Indica*, i. 171 :

1. Bhoja, A.D. 862, 876, and 882.
2. Mahendrapāla or Nirbhayanarendra or Mahiṣapāla, A.D. 903 and 907; pupil of the poet Rājaṣekhara.
3. His son Kṣitipāla or Mahipāla or Herambapāla, A.D. 917; patron of Rājaṣekhara.
4. His son Devapāla, A.D. 948.

Fleet, *Indian Antiquary*, xv. 105 ff., has edited an inscription from Dighwa-Dubauli, of the Mahārāja Mahendrapāla of Mahodaya, dated Harṣa samvat 155 = A.D. 761-2. As shown by Fleet, xvi. 175 ff., this feudatory Mahārāja must be quite a different person from the pupil of Rājaṣekhara, but may possibly have been one of his ancestors. Peterson and Durgāprasāda confounded both, and thus arrived at the false date mentioned above.

The historical facts being thus finally established, it is no longer necessary to comment upon other suggestions or conjectures respecting the

poet's date. (Nor can any authority be attributed to the traditional account that Rājaṣekhara was a contemporary of Gaṅkarāṇḍīya.) This opinion is founded on the Gaṅkaradigvijaya, a work which is, in every respect, very untrustworthy. The same must be said about the South Indian tradition according to which Rājaṣekhara was king of Malabar, his real name being Kulāṣekhara Perumāḷ. This king, according to the Keralotpatti or Keralaviṣeṣamāhātmyā lived in 322 A.D. (!) See Apte, p. 13, note.

Rājaṣekhara's Personal History. A Yāyāvara Brahman, of the Cāiva Sect. — Rājaṣekhara gives more details about himself and his family than most Indian authors. According to Bālar. i. 6^b, 13^d; Viddh. i. 5², he belonged to a Yāyāvara family. Hall, p. 14, note, translates yāyāvara with 'maintainer of a sacrificial hearth'; and Nārāyaṇa Dīkṣita, in his commentary on Viddh. i. 5², quotes Devala to show that yāyāvara means a kind of gr̥hastha: dvividho gr̥hastho yāyāvaraḥ ḡlīnaḥ ca, 'there are two kinds of gr̥hastha, the yāyāvara and the ḡlīna.' But probably yāyāvara is the name of the family. The Yāyāvaras were brahmans. Apte, p. 18, justly remarks that Rājaṣekhara must also be presumed to have been a brahman because he is said to be an incarnation of Bhavabhūti and because it is not becoming for a kṣatriya to be a guru or upādhyāya. On the other hand, Rājaṣekhara's wife, Avantisundarī, is called, at Karp. i. 11^a, "The crest-garland of the Chauhan family," and was accordingly a Rajput princess. [Conjectures about her name in Pischel's Prākṛit-grammatik, p. 39-40.]

Rājaṣekhara seems to have been a Cāiva. This, as pointed out by Apte, p. 19, is rendered probable by the introductory stanzas to his works. Thus two of the four introductory stanzas in the Karpūramañjarī are in praise of Śiva and Pārvatī, as are also Viddh. i. 3 and Bālabh. i. 1, 2; whereas, in the Bālarāmāyaṇa, the abstract deity "vāṇīnām gumpha" is extolled. But he cannot have been a bigot; for in the third ācāvśa of the Yaṣastilakacampū we are told that he, like many other poets, when occasion arose, did honor to the religion of the Jains. See Peterson, A second report, 1884, p. 45 f.

Rājaṣekhara's Place of Origin the Western Deccan. — Rājaṣekhara's family seems to originate from Mahārāṣṭra, that is (cp. Bālar. x. 73^{1a}, p. 302. 18 ff.), from Vīdarbhā and Kuntalā. His great-grandfather, Akālajalada, is called, in the Bālar. i. 13¹, p. 9. 1, Mahārāṣṭracūdāmaṇi, 'a crest-jewel of Mahārāṣṭra.' Nārāyaṇa Dīkṣita, in the introduction to his commentary on the Viddhaḡalabhañjikā, tells us that Rājaṣekhara in the Bālarāmāyaṇa declares himself to be from Mahārāṣṭra, and that he made use of the language of that country to a great extent. And in the

colophon to the Benares edition of the *Karpūramañjarī*, the poet is styled *Mahārāṣṭracūḍāmaṇi* 'a crest-jewel of *Mahārāṣṭra*.' On the other hand, in the *Sūktimuktāvalī*, *Rājaṣekhara's* ancestor, *Surānanda*, is called *Cedi-maṇḍalamāṇḍanam*, 'an ornament of the country of the *Cedis*.'

Apte has pointed out that our poet is especially acquainted with Southern customs and places and often alludes to Southern rivers, such as *Kāverī*, *Tāmraparṇī*, *Narmadā*, etc. He knows "the black cheeks, the pure smile, and the teeth rubbed white with the rind of betel, of the *Dravida* women, the curling ringlets of *Karnatic* maidens, the pleasure-seeking propensities of *Lāṭa*," etc. See Apte, p. 20 f. In the *Āucityāvi-caracārā*, v. 27, a stanza by *Rājaṣekhara* is quoted which does not occur in any of his known works:

karṇāṭīḍaṇāṅkitāḥ ṣītamahārāṣṭrikāṭākṣābhataḥ
prāuḍhāndhrīstanapīḍitāḥ prañayinībhrūbhāṅgavitrāsitāḥ |
lāṭībāhuviveṣṭitāḥ ca malayastritarjanītarjitāḥ
so 'yaṁ samprati *Rājaṣekhara*kavir *Vārāṇasī*m vāñchati ||

'Marked by the teeth of the *Karṇāṭa* maidens, hurt by the sharp glances of the *Mahārāṣṭra* women, pressed by the voluptuous breasts, of the *Āndhris*, frightened by the frown of his beloved friend, embraced by the arms of the *Lāṭa* maidens, menaced by the fore-finger of the women from *Malaya*, the poet *Rājaṣekhara* nowadays is longing for *Benares*.' As the stanza is given by *Kṣemendra*, the *Rājaṣekhara* here mentioned is presumably no other than our poet. The countries that are named range from *Cambay* to *Comorin*, and justify little more than the conjecture that *Rājaṣekhara* was from the *Western Deccan*. And as we find him in the position of court-poet at *Kanauj*, far to the north, we must suppose that he, like *Billhana*, left his native country to seek wealth and fame at foreign courts.

Rājaṣekhara at the Court of Kanauj. — *Rājaṣekhara* seems to have been very proud of his position as the guru of king *Mahendrapāla*, and he mentions this fact in all his plays. In the *Sūktimuktāvalī* we find a stanza by a pupil (*antevāsin*) of *Rājaṣekhara*, beginning *āgaskārini kaitābhapramathane*. It would of course be impossible to tell whether this *antevāsin* was the king *Mahendrapāla*.

The poet's connection with the court of *Kanauj* seems to have continued on into the reign of *Mahendrapāla's* son and successor, *Mahīpāla*; for it was at the request of the latter that the *Bālābhārata* was represented. But we do not know how long *Rājaṣekhara* remained at *Mahīpāla's* court.

Rājaṣekhara at the Court of Cedi. — *Rājaṣekhara* seems also to have had some connection with the *Cedi* princes. His name occurs in verse

85 of the Bilhari inscription of the rulers of Cedi, published by Kielhorn in the *Epigraphia Indica*, i. 251 ff. The verse runs:

suṣiṣṭabandhaghāṭanā vismitakavirājaṣekharaṣṭutya |
āstām iyaṁ ākalpaṁ kṛtiṣ ca kīrtiṣ ca pūrvvā ca ||

‘May this composition, the several parts of which are well-joined, and which would deserve praise even from the wonder-struck poet Rājaṣekhara, last to the end of the world, as well as the preceding eulogy.’ (Kielhorn.) The reference to our poet in a Cedi inscription gains somewhat in its significance from a stanza in the *Sūktimuktāvali*, which is attributed to the name of Rājaṣekhara, and which may perhaps be of interest in this connection:

nadināṁ Mekalasutā nṛpāṇāṁ Raṇavigrahaḥ |
kavināṁ ca Surānandaḥ Cedimaṇḍalamāṇḍanam ||

‘The Narmadā among rivers, Raṇavigraha among kings, and Surānanda among poets adorn the country of the Cedis.’ This verse seems to be written in praise of Raṇavigraha, and if that be the case, it cannot belong to the younger Rājaṣekhara. As shown by Fleet,¹ Raṇavigraha is a *biruda* of the Cedi prince Ṣaṁkaragaṇa, who lived about the middle of the tenth century. We may therefore, perhaps, conclude that Rājaṣekhara at some time of his life had connection with the Cedi court.

Rājaṣekhara's Ancestry.—Some details about Rājaṣekhara's ancestry are given in his works. His father was a high minister, mahāmantrin (Bālar. i. 72; Bālabh. i. 8¹⁸), Durduka (Bālar. i. 13¹), or Duhika (Viddh. i. 5²); and his mother's name was Ṣilavatī (Bālar. i. 13¹). Poetical skill appears to have been traditional in the family. In a well-known stanza, Bālar. i. 13, we read:

sa mūrto yatrāsīd guṇagaṇa ivākālaḥ |
Surānandaḥ so 'pi ṣṛavaṇapūṣṭapeyena vacasā |
na cānye gaṇyante Tarala-Kavirāja-prabhṛtayo
mahābhāgas tasminn ayam ajani yāyāvarakule ||

‘This illustrious man (Rājaṣekhara) was born in the Yāyāvara family; to which belonged Akālaḥ, like a host of virtues incarnate; and Surānanda, whose words are worthy of being drunk in by the ears; not to speak of others, such as Tarala and Kavirāja.’ See Aufrecht, p. 77. Pischel, p. 1223, gives a slightly different translation, and remarks that the verse does not prove that Tarala and Kavirāja belonged to Rājaṣekhara's family.

¹ The dynasties of the Kanarese districts of the Bombay Presidency from the earliest historical times to the Musalman conquest of

A.D. 1318. *Gazetteer of the Bombay Presidency*. Vol. i., Part ii., Bombay 1896, p. 414.

But in a stanza, given by Peterson in his Second Report, p. 59, and probably written by the younger Rājaṣekhara, it is expressly stated that Tarala was a yāyāvara.

Akālajalada was the great-grandfather of Rājaṣekhara : see Bālar. i. 13¹; Viddh. i. 5²; Aufrecht, p. 4. Stanza 777 of Ārūgadhara's Paddhati is attributed to Akālajalada; and as his name is ingeniously woven into the stanza, with a double or hidden meaning (see Aufrecht, p. 4), we can hardly doubt the correctness of the attribution. The Subhāṣitāvali contains the same stanza, as no. 843; and here it is attributed to a "Southern," dākṣiṇāṭya.¹ But whether this Southern poet, Akālajalada, the author of the stanza, is identical with the ancestor of Rājaṣekhara is not yet proved. According to a stanza ascribed to Rājaṣekhara in the Sūktimuktāvali, the dramatist Kādambarirāma plagiarized from Akālajalada and thereby achieved fame as an excellent writer. See Peterson's introduction to the Subhāṣitāvali, p. 102.

Surānanda must also have been a poet, as may be inferred from the epithets given to him by Rājaṣekhara, in the Raṇavīgraha stanza (above, p. 182), and as is directly stated in the stanza just quoted (p. 182).

Tarala's name occurs in a stanza which, in the Sūktimuktāvali and the Harihārāvali, is given under Rājaṣekhara's name :

Yāyāvarakulaṣreṇer hārayaṣṭeṣ ca maṇḍanam |
suvarṇabandharuciras Taralas taralo yathā ||

'As the central gem, brilliant with golden setting, adorns the necklace, thus Tarala, illustrious on account of his Suvarṇabandha, adorns the Yāyāvara family.' Suvarṇabandha, with its double meaning, seems to contain an allusion to some work of Tarala.

As for Kavirāja, this must mean a different person from the author of the Rāghavapāṇḍaviya, if indeed the word is here used as a proper name. It is, of course, often merely a honorific title, and is applied to various poets. Thus Rājaṣekhara himself, according to Karp. i. 9^a, was successively called bālakavi and kavirāja; and, at Viddh. i. 5², he calls himself Kavirājaṣekhara — cp. Bilhari inscription, p. 182. See Pischel, Die Hofdichter, p. 37.

¹The Padyāvali contains a stanza (or more) ascribed to a poet "of the Deccan": see Pischel, Die Hofdichter des Lakṣmaṇasena, Göttingen, 1893, p. 10.

3. Rājaṣekhara's Extant Writings.

Four plays are extant which are ascribed to Rājaṣekhara. Their names are as follows :

1. Karpūra-mañjarī.
2. Viddha-ṣālabhañjikā, or 'The Statue.'
3. Bāla-rāmāyaṇa.
4. Bāla-bhārata or Pracanda-pāṇḍava.

Karpūra-mañjarī [= Camphor-cluster]. — This is, in my opinion, the oldest of our poet's plays : see below. It is called a *Saṭṭaka*. This word is said, at i. 6, to mean a kind of *Nāṭikā* where the *praveṣakas* and *viṣkambhakas* are wanting. The *Sāhityadarpaṇa* (no. 542) adds that it is written entirely in *Prākṛit* ; that the "marvellous flavor" (*adbhuta rasa*) prevails in it ; that its acts are named *javanikā* ; and that it, in other particulars, is like the *Nāṭikā* ; further (no. 429), that the title of a *Saṭṭaka*, as well as that of a *Nāṭikā*, is to be taken from the name of the heroine. And the *Karpūramañjarī* and the *Ratnāvalī* are cited as titles exemplifying the rule.

The *Karpūramañjarī* contains four acts called *javanikāntara*. It tells us how the king *Caṇḍapāla* marries *Karpūramañjarī*, the daughter of the *Kuntala* king, and thus becomes a paramount sovereign. The jealousy of the queen, and the machinations that bring the king and the heroine together, form the plot of the play. The *adbhuta rasa* is represented by the sorcerer *Bhāiravānanda* and his tricks. See *Apte*, p. 22 f. ; *Lévi*, p. 249 f.

That the *Karpūramañjarī* is the oldest of Rājaṣekhara's known plays I am inclined to infer from the circumstance that it was not, like the other plays, acted at the request of the king, but by the wish of the poet's wife *Avantisundarī*.

The *Karpūramañjarī* was edited for the first time by *Vāmanācārya* in *The Pandit*, 1866-72. Then follows the edition by *Durgāprasāda* and *Paraba*, 1887.

I have seen two paraphrases of the *Karpūramañjarī* in modern vernaculars. The first is a *Hindī* translation by the well-known poet *Harigandha* (cp. *Grierson*, *The modern vernacular literature of Hindustan*, Calcutta, 1889, no. 581), and was printed in the year 1883. The other is a *Marāṭhī* translation, Bombay, 1890. See the chronological list under 1883 and 1890.

Of the existing commentaries, the best known is that of *Vāsudeva*,

which Durgāprasāda and Paraba have subjoined in their edition. It is hardly more than a Sanskrit paraphrase, and is of relatively small value. Much better is the South Indian commentary of Kṛṣṇasūnu. Pitāmbara's Jalpatiratnamañjarī is also of some use. The commentary of Dharmadāsa is known to me by name only. It is quoted by Durgāprasāda and Paraba in their edition of the play. For further information, see the critical account of the mss., p. xxiii ff.

Viddha-çālabhañjikā. — The next production of our poet seems to have been the Viddha-çālabhañjikā or The Statue. This is a Nāṭikā in four acts, and the author seems, in several points, to have imitated the Ratnāvalī. In one passage (iv. 1st = p. 113. 12 ff. in the edition of Árte) the plays of Ġrihara are perhaps directly alluded to. The plot is quite similar to that of the Karpūramañjarī. The King Candravarman of Lāṭa has no son. He therefore tries to pass off as a boy his only daughter Mrgāñkāvalī, and sends her under the name of Mrgāñkavarman to the Queen of King Vidyūdhamalla.

In the first act, Vidyūdhamalla tells the Vidūṣaka that he has, in a dream, seen a beautiful girl; but that, as he tried to catch her, she escaped, leaving her necklace. This was, as we learn in the third act, no dream, but an actual fact brought about by the contrivings of the King's minister, who knew who the disguised "boy" in the Queen's apartment was. An attendant persuades "the boy" to enter the King's sleeping-room, telling her that she would there meet the god of love. A seer had already foretold that whoever should take Mrgāñkāvalī to wife would become a universal emperor. And on this account the minister desired to bring it about that his royal master and Mrgāñkāvalī should fall in love with each other. Afterwards, the King sees in the garden some maidens amusing themselves at swinging, and among them recognizes the face he saw in his dream. He is now thoroughly enamored. In a pleasure house he beholds a picture and a statue of Mrgāñkāvalī, and puts the necklace on the statue. At last he gets a glance of the girl herself, but she immediately disappears.

In the second act, after some irrelevant incidents, the King again beholds his beloved, and learns that she is, in her turn, enamored of him.

In the third act, after a long dialogue, and a trick played by the Vidūṣaka upon the Queen's confidante Mekhalā, we find the King and the Heroine together in the garden. But their meeting is brought to a sudden end by the announcement of the approach of the Queen.

In the fourth act, the Vidūṣaka and his wife appear on the stage, the latter, asleep. In her sleep, she discloses the fact that the Queen is

intending to make the King marry Mrgāṅkavarman in the disguise of a woman, in order to get her revenge for the trick played upon Mekhalā. Further on, the wedding takes place; and now a messenger comes from Candravarman to announce that his master has got a son, and that the supposed Mrgāṅkavarman is in fact the daughter of Candravarman.

A good résumé of the play is given by Wilson, ii. 354-60. See also Apte, p. 24; Lévi, p. 245. Apte passes judgment on the literary merit of the play at p. 28.¹

The play was represented at the request of ṛīyuvārājadeva (i. 5'), that is, according to Wilson, the heir-apparent, probably at his installation in the joint administration of the government. The heir-apparent must be Mahīpāla. But, as shown above (p. 181), there is some evidence that Rājaṣekhara was connected with the Cedi princes. It is therefore possible that Yuvarājadeva may be one of the Cedi princes, either Keyūra-varṣa Yuvarājadeva I., who reigned about the middle of the tenth century, or Yuvarājadeva II., who was a contemporary of king Vākpati of Mālava. See Kielhorn, *Epigraphia Indica*, ii. 304; and cp. C. Mabel Duff, *Chronology of India*, p. 293.

The *Viddhaṣālabhañjikā* was edited by Vāmanācārya (1866-71), Jīvānanda Vidyāsāgara (1873 and 1883), and Bhāskar Rāmechandra Ārte (1886). Ārte has subjoined the commentary of Nārāyaṇa Dīkṣita, the son of Rāṅganātha Dīkṣita and a pupil of Dāmodara. Nārāyaṇa was a native of Mahārāṣṭra; according to Aufrecht, he lived in the eighteenth century.

Bāla-rāmāyaṇa.—This is a Nāṭaka in ten acts. Of all Indian dramas it is probably the greatest in bulk. The prologue alone, as Apte observes, is as long as an act, and each act has the bulk of a Nāṭikā like the *Ratnāvalī*. The number of stanzas is 741. It is hard to see how so lengthy a play could well have been brought out upon the stage. And the author himself seems to have felt this difficulty; for he says (at i. 12): "If some wise critic should find it to be a fault of this Bālarāmāyaṇa that it is too long, that acute critic should be asked whether or not some virtue is to be found in the *diction*. And if this be the case, well then, let him *read* and enjoy my six compositions." It is here of no importance whether the prologue is a later addition to the play, as is made probable by Pischel, p. 1227. On the other hand, we may conclude from the words of i. 1² that the play was really represented at the request of the king Mahendrapāla.

¹ [Without unfairness to Rājaṣekhara, non-Sanskritists can hardly accept Apte's strictures until some one has made a sympathetic translation and interpretation of the

piece. Such a treatment is in prospect from the pen of Mr. Montgomery Schuyler, Jr., a pupil of my friend, Professor Jackson of Columbia University. — C. R. L.]

The *Bālarāmāyaṇa* relates the whole history of Rāma from Sītā's svayaṁvara to the slaying of Rāvaṇa and the return to Ayodhyā after Sītā had passed through the ordeal of fire. Rāvaṇa is from the very beginning represented as the jealous rival of Rāma and as taking a part in the svayaṁvara; and his love and longing play a much more prominent rôle than his ferocity and cruelty. The banishment of Rāma is, in the *Bālarāmāyaṇa*, brought about by *Ġurpanakhā* and other demons under the disguise of *Daçaratha* and *Kāikeyī*.

A full analysis of the play is hardly called for. It would involve a repetition of well-known incidents. The reader may consult Lévi, p. 272 ff.; Apte, p. 31 ff.; and Baumgartner, *Das Rāmāyaṇa und die Rāma-literatur der Inder*, Freiburg im Breisgau, 1894, p. 126.

As for his sources, the poet seems to give some hints concerning them in the stanza at *Bālar.* i. 16 and *Bālabh.* i. 12, which is ascribed to *Dāivajña* :

babhūva Vālmīkabhavaḥ purā kavis
tataḥ prapade bhuvi Bhartṛmenṭhaṁ |
sthitaḥ punar yo Bhavabhūtirekhayā
sa varīate saṁprati Rājaçekharaḥ ||

'He who in former days was the poet sprung from the ant-hill (*Vālmīki*) and subsequently assumed on earth the form of *Bhartṛmenṭha* and who again appeared in the person of *Bhavabhūti*, the same is now *Rājaçekhara*.'

That our poet is largely indebted to the works of *Vālmīki* and *Bhavabhūti* is clearly shown by Apte. For the most part he drew upon the *Rāmāyaṇa* of *Vālmīki*; and where he deviated, "he clearly imitated *Bhavabhūti*; and there are unmistakable signs that he had the *Mahāvira-charita* before him at the time of writing this play [cp. e.g. *Bālar.* x. 65 and *Mahāv.* i. 55]. . . . In the sixth act, he follows *Bhavabhūti* in exculpating *Daçaratha*'s wife. . . . The scene of Lanka and Alaka is a clear imitation of *Bhavabhūti* etc." See Apte, p. 37, 38. Lévi (p. 292 f.) speaks of *Rājaçekhara*'s relation to *Bhavabhūti*, and shows (Appendice, p. 37) that the former occasionally imitated *Kālidāsa*.

Bhartṛmenṭha is less known. Cp. Peterson and Durgāprasāda, Introduction, p. 92; Bühler, Detailed report of a tour in search of Sanskrit mss., Bombay, 1877, p. 42; Aufrecht, ZDMG. 36. 368; Lévi, p. 183. *Bhartṛmenṭha* seems also to be called *Hastipaka*, which word is equivalent to *Menṭha*. His *kāvya*, *Hayagrīvavadha*, is known from the *Rājatarāṅgiṇī* and from quotations. Now I think that Lévi was right in inferring from the verse before us that *Bhartṛmenṭha* has, in some way or other, treated the history of Rāma. But I cannot deem Lévi's supposition (Appendice, p. 47), that the work in which *Bhartṛmenṭha* did so may

be the Bhaṭṭikāvya, to be a probable one. The same opinion that Lévesque held, had been previously expressed by Borooah, p. 20.

Burnell's opinion of the Bālarāmāyaṇa is that "it has nothing remarkable about it but its prosy length." See Classified Index, p. 169. But it must be admitted that there are several passages of great lyrical beauty in it, and that the poet's mastery of the several languages is better shown in the Bālarāmāyaṇa than in any other of his plays.

The Bālarāmāyaṇa was edited by Govinda Deva, Benares, 1869, and E. Jivānanda, Calcutta, 1884. No complete commentary is known to exist.

Bāla-bhārata. — Rājaṣekhara's last work is the Bāla-bhārata, or, as it is sometimes called, the Pracandā-pāṇḍava. Both names are used in the play itself: see i. 8^b and 4. It is a Nāṭaka (see text, i. 8); and as such, it ought to contain at least five acts. In fact, however, it has only two. It seems accordingly to be incomplete, and was very likely "projected on the same plan as the Bāla-rāmāyaṇa" (Apte, p. 39).

As the poet himself tells us, the Bāla-bhārata is founded on the Mahābhārata. See i. 4, where Rājaṣekhara implores Vyāsa to grant him the help of his muse. The play has three stanzas taken directly from Mahābhārata. These are: i. 18 = MBh. i. 62. 53 (= 2333); ii. 5 = MBh. i. 1. 111 (= 109) or v. 29. 53 (= 861); and ii. 6 = i. 1. 110 (= 108) or v. 29. 52 (= 860).

In the first act, the svayamvara of Drāupadī is described. In the second act we learn how Yudhiṣṭhira lost everything in gambling; how Duḥśāsana dragged Drāupadī by the hair of the head; and how at last the Pāṇḍavas depart to the forest.

For an account of the contents, see Apte, p. 40-41. See also Wilscam ii. 361. "The story is not very interestingly told; . . . but the verses smooth and flowing," says Apte.

The play was represented at Mahodaya (Kanauj) before Mahīpāla, the paramount sovereign over Āryāvarta, and it appears to have been the last work of our poet.

The Bāla-bhārata was edited by Cappeller, Strassburg, 1885. See Weber's notice of the edition in Indische Studien, xviii. 481-3. It was also edited by Durgāprasād and Parab, Bombay, 1887, in the Kāvya . . . In this latter edition, after stanza i. 32, only the chāyā of the first passages is given.

4. Lost Works and the Anthologies.

A Tradition of More than Four Works. — Rājaṣekhara speaks of "six works" at Bālar. i. 12, as we saw, p. 186. Four of these have been

cussed. Of the other two we have at present no knowledge. If we may trust the statement made at Karp. i. 9, that the poet had already achieved eminence when he wrote the Karpūramañjarī, it may be that these other two works preceded the Karpūramañjarī and were his earliest productions. And it is of course possible that they are still extant under some other author-name (such, for instance, as Candra-cūḍa), equivalent in meaning to "Rājaçekhara," but quite unlike it in form.

सुभाषितावलि

a collection

Fragments in the Anthologies. — The Anthologies give a considerable number of stanzas which they ascribe to Rājaçekhara. It may be that some of these are taken from "these other two works." And it is worth while to assemble them here, either as a help for future students in the identification of the two works, if they are still extant; or else as fragments, if they are lost.

My collections are made from two anthologies: the Paddhati of Ārṇāgadharma, and the Subhāsitāvali of Vallabhadeva. It is convenient to have their dates given here. Ārṇāgadharma's work was written about 1868 A.D. (Grierson, *Modern Vernacular Literature of Hindustan*, p. 6). Vallabhadeva flourished probably between 1400 and 1450 A.D. (Bühler, *Kunstpoesie*, p. 71). I give first the twenty-five pratikas of the twenty-four stanzas which I have identified as parts of Rājaçekhara's four known plays; and then those of the ten stanzas which I have not been able to trace in Rājaçekhara's writings.

The few stanzas from Vallabhadeva's collection are marked "Val."; the rest are from Ārṇāgadharma's. In order to avoid "overrunning" of lines, I abbreviate Viddh. by V.; Bāla-r. by R.; Bāla-bh. by Bh.; and Karp. by K.

Anthology-stanzas (24) identified in Rājaçekhara's Writings. — We will first examine the stanzas given by the Anthologies with or without explicit statement of authorship, and traceable to the writings of our poet.

The following eleven are ascribed by the Anthologist to Rājaçekhara, either expressly by name, or else by reference to one of his plays, and are found in his writings:

- 3659. taramgaya dr̥go. = V. iii. 27; R. iii. 25; Bh. i. 31.
- 3750. nirvyājā dayite. = R. iv. 44.
- 3757. abhyutthānam upāgate. = R. iv. 43.
- 3837. dhatte pañkajinitale. = V. i. 43.
- 3928. vaktraçrijita. = V. ii. 11.
- 3936. vahneḥ çaktir. = R. v. 35.

- Val. 322. udanvacchinnā. = R. i. 8. See Bhartṛhari, and below, p. 190.
 Val. 1411. dāhombhaḥ. = V. ii. 21. Cp. K. ii. 29.
 Val. 2223. bhindānaḥ sundarīnām. = V. i. 12. See below.
 Val. 2281 = Val. 3446. lokottaram caritam. = R. ii. 51.
 Val. 2282. = pṛthvi sthirā bhava. = R. i. 48.

The following eleven, accredited by the anthologist, Ćārṅgadhara, to "Somebody" (*Kasyacit*, or the like), that is, given as anonymous verses, are found in Rājaṣekhara's writings :

1099. yasya vajramāṇer bhede. = R. iii. 66.
 3077. kulagurur abalānām. "kasyāpi." = V. i. 1.
 3282. padbhyām muktās. = Bh. i. 28.
 3373. tad vaktram yadi. = V. i. 14 ; R. ii. 17.
 3516. upaprākārāgram. = V. i. 31.
 3591. sāirandhrikarakṛṣṭa-. = V. ii. 23.
 3719. vrajaty aparavāridhim. = V. iv. 1.
 [3722. (= Val. 2223, above.) bhindāno māninīnām. = V. i. 12.]
 3816. ye dolākelikārāḥ. = V. i. 27 ; cp. R. x. 55.
 3912. celāñcalena. = V. ii. 9.
 3929. amandamaṇi-. = V. ii. 6.

The stanza *dr̥ṣṭā dagdham* is given as an anonymous one by Vallabhadeva, no. 1309 ; while Ćārṅgadhara (no. 3078) ascribes it to Kṣemendra (about 1037 A.D. !). As a matter of fact, it is found more than a century earlier, at Viddh. i. 2. (See also Sprüche.)

Three of Rājaṣekhara's stanzas occur in one recension or another of the Ćatakas of Bhartṛhari (about 650 A.D.?). Did our dramatist take them from his predecessor? or were they taken from Rājaṣekhara by some later redactor of the Ćatakas and added thereto (as was the case with Kālidāsa's *anāghrātam puṣpam*)? Apte discusses the question at p. 52 and deems the latter alternative the more likely. Vallabhadeva ascribes the first to Rājaṣekhara, see above. For detailed references, see Sprüche, where all three are given. The stanzas are :

- Bālar. i. 8, udanvacchinnā bhūḥ (see above) ;
 Bālar. iii. 17, sthitiḥ puṇye 'raṇye ;
 Bālar. vii. 40, vahati bhuvanaḥreṇim.

Anthology-Stanzas (10), "of Rājaṣekhara," not yet traced.—There remain a few stanzas which the anthologies ascribe to Rājaṣekhara, but which have not yet been traced by me to any of his known works. They are :

85. taṁ vande padmasadmānam.
 251. nūnam dugdhābldhi-. (See Indische Sprüche, 3806.)

3423. āhāre viratiḥ. (Sprüche, 1079.) = Val. 3485, as anonymous.
 3926. cañcalolālācalāni.
 Val. 2563. indor lakṣma.
 Val. 3046. dātur vāridharasya.
 174. trayo 'gnayas trayo vedāḥ.
 188. Bhāso Rāmila-Somilān.
 189. aho prabhāvo vāgdevyāḥ.
 190. Sarasvatīpavitrūṇām.

The first of these ten looks like the introductory stanza of some lost work. The Rājaṣekhara to whom the last four are ascribed is, I opine, the younger Rājaṣekhara, of later date than our dramatist (see p. 196).

5. Rājaṣekhara and the Prākṛit Literature.

The Literary Prākṛits and the Real Vernaculars. — Rājaṣekhara's writings would probably be of less importance to us if we were better informed about the history of Prākṛit literature. But on this subject our knowledge is exceedingly limited. The word Prākṛit itself has different meanings. Thus in modern Indian books, we find it used in the sense of vernacular; but its general use is to designate the literary dialects described by the Prākṛit grammarians. These dialects were not real vernaculars, and are clearly distinguished from them by native writers, the literary dialects being called Prākṛits, while the spoken vernaculars are called Apabhraṅgas or Deçibhāṣās.

The Prākṛits are, of course, developed from Apabhraṅgas, and the first beginnings of Prākṛit literature must therefore be traced back to the old literature in the vernaculars; but this task still lies beyond the reach of our abilities. From a comparative analysis of the ancient literary remains of India, it must be concluded that, from the earliest times, there were many stanzas current among the people, relating old legends and traditional tales, and that many of those stanzas were current in the old vernaculars. Most of them are probably incorporated in the great Indian epics, and our principal knowledge of them must be derived from those sources. Such stanzas are alluded to and quoted as early as in the time of the Brāhmaṇas; and several Vedic hymns must be reckoned to that branch of literature. But this question is connected with the history of Indian literature in general and cannot be discussed here. Our present inquiries must be restricted to the poetical literature in Prākṛit proper, and I must therefore leave out of account the large Pāli literature, which has a history of its own, and also the literature of the Jainas, though this

sect has exerted the preponderating influence upon the development of Prākṛit literature in general. Thus most of the authors who have written on Prākṛit grammar and lexicography are Jainas. And the circumstance that the Jainas chose the Māhārāṣṭrī for their literary compositions, contributed greatly to the development of that language for literary uses.

On the other hand, the Jainas cannot be supposed to have written in a language not before used in literature, and modern inquiries point to the conclusion that a large poetical literature existed in Prākṛit, though only a small portion of it has come down to us. The reason for this fact is not very hard to find. The golden age of Prākṛit literature falls in the time before the Sanskrit literature had reached its classical perfection. The great gap in the history of that literature, between the end of the epic period and the epoch which Max Müller called the renaissance of Sanskrit literature, has proved to be partly an illusion, and we now know that Sanskrit literature dates much farther back than was formerly supposed. But its fuller development at the hands of the great mediæval poets of India absorbed all the interest of the educated classes, and to this day the systematic searches for mss. in India have often had Sanskrit literature chiefly in view.

Early Prākṛit Lyrics.—The oldest poetry of India is contained in the Vedic hymns and belongs to the religious branch of lyrics. In later times, we find this branch of literature represented by the poems of the different Indian sects, the religious gāthas, the stotras, and stutis. A good deal of this literature is written in Prākṛit, but must be treated in connection with the religious history of India, especially that of the Jains. It is in the secular lyrics that the Indian literature has reached its highest perfection. This literature has not produced many complete works, but is generally contained in numerous detached verses, each giving a little genre-picture of Indian life. Most of these verses are erotic, and are generally admired by the critics.

Hāla's "Seven Centuries."—Such verses were, in early times, collected into anthologies, often called gāthas or centuries. The most ancient extant anthology that we know is the Sattasāi or the "Seven Centuries" of Hāla. This work is entirely written in Māhārāṣṭrī Prākṛit, and we have no knowledge of the existence of any work, of that kind and of equal age, written in Sanskrit. Hāla is another name of Sātavāhana, a name which often occurs in the Andhrabhr̥tya dynasty. Hāla was probably not himself the compiler of the Sattasāi, but only the compiler's

tron. The time of his life cannot be fixed with certainty, but he probably belongs to the first centuries of our era, and he must have lived a long time before Bāṇa, who, in his *Harṣacarita*, Introduction, verse 13, praises the *Sattasāi*. In Hāla's anthology, the author's name is quoted after many of the verses, and from this fact we may conclude that Prākṛit literatures have a history which goes back to a time long before Hāla. Unfortunately we do not know anything but the names of some of these poets. Nor are we much better informed as to the later development of this branch of Prākṛit literature.

Jayavallabha's Vajjālagga.—Bhaṇḍarkar, Report for 1883-84, p. 17, notices a second anthology, the *Vajjālagga*, composed by the Cvetāmbara Jain, Jayavallabha. I cannot, from the materials at my disposal, fix its time; but the commentary of Ratnadeva is dated in the year 1393, which must, according to Bhaṇḍarkar, be of the Vikrama era, and the same scholar has found verses from the *Gauḍavaho* in the collection. The name *Vajjālagga* is derived from the systematic arrangement in *vraja*yās or chapters, each treating a different subject. There are 48 such chapters, which are enumerated in 5 *gāthās*. The total number of verses is 704; and, judging by the specimen given by Bhaṇḍarkar, the *Vajjālagga* must be much like to the *Sattasāi*. For the form of the title, cp. Bhaṇḍarkar, op. cit., p. 324, comm. on stanza 4; and HD. 7. 17. The language is the *Māhārāṣṭrī*.

I am not aware of the existence of other poetical anthologies in Prākṛit.

Ānandavardhana's Visamabāṇalīlā.—Ānandavardhana, who, according to the *Rājatarāṅginī*, v. 34, obtained fame under the king Avanti-varman of Kashmir (855-84), wrote a Prākṛit poem, the *Visamabāṇalīlā*. We know this work from quotations in the author's rhetorical work, the *Dhvanyāloka*. These quotations seem to show that the *Visamabāṇalīlā* was also an anthology, probably written for the use of poets (*kavivyyutattaye*, *Dhvanyāloka*, iv. 7).

Ānandavardhana quotes verses in *Apabhraṇṣa* and may have composed his anthology also in *Apabhraṇṣa*. The quotations by Hemacandra must be taken from some such work, but we do not know anything more about it, and the *Apabhraṇṣa* literature lies outside of our subject. Nor can I here dwell on works such as the *Ṛṣabhapañcāṅgikā* of Dhanapāla (tenth century), because it belongs to the religious literature of the Jains.

Guṇāḍhya's Brhatkathā.—The lyrical Prākṛit literature is, for the most part, written in *Māhārāṣṭrī*. But the first name which occurs in the poetical Prākṛit literature, is connected with another dialect, the *Pūñjācī*.

The poet Guṇāḍhya is said to have written his *Bṛhatkathā* in that language. Guṇāḍhya is commonly supposed to have lived in the first centuries of our era. See Bühler, Report, p. 47. The *Bṛhatkathā* was not an original work of Guṇāḍhya, but a compilation of folk-tales then current, such as the *Pañcatantra* and the *Vetālapañcaviṅcati*, which collections are, to this day, widely spread in the modern vernaculars of India. The work itself has not been found, but we know it pretty well from the two translations, one by Kṣemendra, the *Bṛhatkathāmañjarī*, and the other by Somadeva, the *Kathāsaritsāgara*. According to the testimony of those authors and of Daṇḍin, it was written in the Pāṇḍī language. This dialect is described by Hemacandra in his *Prākṛit* grammar, iv. 303 ff., and it is probable that Hemacandra made actual use of a copy of the *Bṛhatkathā*. See Pischel, *De Grammaticis Prācriticis*, Vratislaviae, 1874, p. 33. Bühler, also, when in India, was told that manuscripts of the work were still extant.

The Pāṇḍī seems to be more closely connected with the really spoken vernaculars of ancient India than is any other literary *Prākṛit*. And that branch of literature which is represented by the *Bṛhatkathā* must always have been popular. In some of the Sanskrit collections of folk-tales we also find verses in the old vernaculars, the *Apabhraṅgas*. But the history of this literature is too closely connected with the general literary and linguistic history of India to be dealt with here, and we shall only state the fact that the earliest collection of folk-tales of which we have certain knowledge was written in *Prākṛit*.

In the *Mahākāvya*, on the other hand, the priority must unquestionably be assigned to the Sanskrit literature. Aside from the *Rāmāyaṇa*, no *Prākṛit* *kāvya* can claim an antiquity equal to that of the *Buddhacarita* of Aśvaghoṣa.

Prākṛit Kāvyaś. *Rāvaṇa-vaha*.—The oldest *Prākṛit* *kāvya* is the *Setubandha*. This poem, whose *Prākṛit* name is *Rāvaṇavaha* or *Dahamuhavaha*, contains in 15 *Sargas* the story of *Rāma*, from the starting of the monkey army to the slaying of *Rāvaṇa*. It was formerly ascribed to *Kālidāsa*; so by the commentator *Rāmadāsa*, who lived under the emperor Akbar. And also in the colophons the name of *Kālidāsa* occurs. But tradition generally ascribes the poem to *Pravarasena*. Thus *Bāṇa* does, in the *Harṣacarita*, Introduction, verse 14, and *Kṣemendra*, in the *Aucityavicāracarcā*, verse 16. According to *Rāvaṇavaha*, i. 9, the work seems to have been completed at the request of a king by some poet. *Pravarasena* was therefore probably a king. We know four kings by that name. As the *Rāvaṇavaha* is mentioned by *Daṇḍin* and *Bāṇa*, it cannot be later than

the sixth century. Tradition seems to point to one of the two Kashmirian kings of that name. The poem was perhaps written on the occasion of the building of a great bridge over the Vitastā or Jehlam by Pravarasena II. See *Rājatarāṅgiṇī*, iii. 354. This king is now commonly placed in the sixth century after Christ.

It is likely that Pravarasena was not himself the author, but that the work was merely dedicated to him. We cannot ascertain who the real author was. But it is not probable that we have to do with a work by Kālidāsa. The excessive use of compounds is not in accord with Kālidāsa's style; and it would be difficult to understand why Bāṇa and Kṣemendra did not ascribe the work to Kālidāsa, if it were really written by him.

Bappai-rāa's Gauḍa-vaha.—Another Prākṛit kāvya is the Gauḍavaha of Bappai-rāa, written about 750 A.D. and in celebration of the poet's patron, king Yaçovarman of Kanauj. This poem seems to have come down to us in mutilated form. The different parts of it are very loosely connected, and the theme itself, the slaying of the Gauḍa king, is hardly more than vaguely alluded to. The king Yaçovarman was subjugated by the king Lalitāditya of Kashmir (about 726 A.D.), and Bappairāa therefore was a contemporary of Bhavabhūti. See *Rājatarāṅgiṇī*, iv. 144. His Sanskrit name is Vākpatirājā, probably a translation of the Prākṛit name.

Anandavardhana, in his *Dhvanyāloka*, quotes verses from a third Prākṛit kāvya, the *Harivijaya* of Sarvasena, which work is not otherwise known.

Rājacekhara is not known to have written other works than dramas.

Prākṛit Drama: Sattakas.—The Indian drama seems to have its root partly in Sanskrit, partly in Prākṛit literature. The one play which is written in Prākṛit exclusively is the *Karpūramañjarī*. But we are, I think, right in concluding from the definition of the word *sattaka*, given in the work itself, that the *Karpūramañjarī* was not the first composition of its kind. And the word *sattaka* occurs, in the form *sādaka*, as early as on the Bharhut stūpa. The quotation from Tagore, given by Lévi, ii. 5, may help us to understand the origin of the *sattaka*. In most characteristics it agrees with the *Nāṭikā*, but was perhaps classed separately, not only because it was written entirely in Prākṛit, but also because a distinct kind of dancing was used in it.

Karpūra-mañjarī the only Sattaka Extant.—At all events, Rājacekhara's work is the only extant pure Prākṛit drama; and his chief importance in the history of Prākṛit literature lies in the fact that he has

given to us a unique specimen of a kind of literature which has perhaps a history of its own.

This Play Important for the History of the Drama.—The Karpūramañjarī is also of importance for the history of the Indian drama in general. To judge from some indications in the rhetorical literature, we must suppose that, in early times, a sthāpaka (as well as the sūtradhāra) had something to do with the arrangement of the play. But in most of the known plays, the sthāpaka has disappeared. In his recension of Lévi's book, *Le théâtre Indien*, in the *Göttingische Gelehrte Anzeigen*, 1891, p. 361, Pischel has suggested that this fact is owing to a reformation by Bhāsa (cp. Pischel, *ibidem*, 1883, p. 1234).

In the Karpūramañjarī we still find the sthāpaka in action. Most of the mss., it is true, have substituted the more usual word sūtradhāra for sthāpaka, where the latter occurs; but it clearly appears from the whole arrangement of the introduction that this proceeding is false. In i. 12³, we learn that the "ajjo" is busy with his wife in the tiring-room. There is no question that the word ajja or ārya in this passage means the sūtradhāra. It therefore follows that the sūtradhāra was not on the stage between the end of the nāndī and that of the prastāvanā. We must accordingly conclude that those manuscripts are right which represent a sthāpaka as coming on the stage immediately after the nāndī.

It may also be noted here that this same passage, i. 12³, clearly shows that the female rôles were sometimes played by female actors.

The nāndī itself is of interest in the Karpūramañjarī, because verses are recited after it. This is a curious fact. We find the same again in the Pārvatīpariṇayanātaka. (Pischel, *l.c.*, p. 360.) The Karpūramañjarī, accordingly, may be consulted with profit by the student of the general history of the Indian drama; and it is not unlikely that the Saṭṭaka has on this point preserved traces of a more ancient stage of development in this branch of literature.

6. Other Poets mentioned by Rājaṣekhara.

Several Other Poets are occasionally mentioned in the Writings of Rājaṣekhara. — Many of the memorial verses which occur in the anthologies, and are ascribed to him, were most probably not written by our poet. Some of them are, according to the Harihārāvalī, taken from the "Bhojaprabandha of Rājaṣekhara." It is, accordingly, probable that they are extracts from the Prabandhakoṣa of the *younger* Rājaṣekhara, which was written in 1347. Most of those verses are collected in alphabetical

arrangement, after the name of the poets mentioned, in the introduction to the edition of the Karpūramañjarī in the Kāvya-mālā. In this place I can only take notice of the poets alluded to in Rājaṣekhara's plays.

Hariuddha, Nandiuddha, Poṭṭisa, and Hāla are mentioned as poets at Karp. i. 20th. The Tanjore mss. of this passage, however, have, instead, the names Haribamhasiddhi (?), Oddisa, Pālittā, Campārūa, and Mallasehara. With reference to these names, see Pischel, Göttingische Gelehrte Anzeigen, 1891, p. 365.

Aparājita is mentioned at Karp. i. 8th, as a poet contemporary with Rājaṣekhara, and as speaking in terms of highest praise of the merits and achievements of Rājaṣekhara. In the Tanjore mss., Aparājita bears the surname Babbararūa. He is said to be the author of a *Mṛgāṅkalekhākathā*. This work is not otherwise known, but was probably a composition founded on a tale like that of Kathāsaritsāgara 65. 221 ff. Stanzas by Bhaṭṭāparājita occur as no. 1024 of the Subhāsitāvali (see also the Introduction thereto, p. 103) and in the Padyāvali.

Ḡaṇkaravarman or Kṛṣṇaṇkaragaṇarman was another contemporary poet. His name is mentioned in the first form at Bālar. i. 16th; and in the second at Viddh. i. 6th. He is called sabhya in the Bālarāmāyaṇa, and goṣṭhigariṣṭha in the Viddhaḡālabbhañjikā; but he is not otherwise known. A Ḡaṇkaravarman occurs among the poets of the Sūktimuktāvali.

Dāivajña is mentioned at Bālar. i. 15th and Bālabh. i. 11th. This may be a proper name and refer to some contemporary poet. Or it may be a simple appellative, to be rendered by 'fortune-teller' (so Fleet, p. 176).

7. Mentions of Rājaṣekhara in the Literature.

By Vasukaḡpa, Abhinanda, and Somadeva. — According to Aufrecht in the Catalogus catalogorum, p. 502, Rājaṣekhara is mentioned in the Sūktimuktāvali as a contemporary poet by Vasukaḡpa and Abhinanda. We do not know anything about Vasukaḡpa, but we have two poets named Abhinanda. The one is known as the author of a kāvya, the Rāmacarita, and was the son of Ḡatānanda. The other was called Gāuḡābhinanda, and was a son of Jayanta Vṛttikāra. His great-great-grandfather lived under king Muktāpīḡa Lalitāditya of Kashmir, whose accession, according to Bühler, cannot have taken place before 724. Gāuḡābhinanda must therefore have lived about the middle of the ninth century. He is known as the author of the Kūḡdambarikathāsāra and of the Yogavāsīṣṭhasāra. Bühler, Indian Antiquary, ii. 102 ff., thought the two Abhinandas to be one and the same. On that point, cp. Durgāprasāda and Paraba, Kāvya-mālā, Part ii. 50. Abhinanda is also quoted, Suvṛttatilaka iii. 16, 29.

Rājasekhara's name is further mentioned in Somadeva's *Yaçastilaka-campū*. According to the colophon, this work was written çaka 882 = A.D. 960. As mentioned above, we are told in the third āçvāsa that Rājasekhara occasionally pays honor to the religion of the Jains. As far as I can see, these words cannot apply to the known works of the poet.

In the *Daçarūpa* and the *Sarasvatī-kaṇṭhābharāṇa*. — The *Daçarūpa* quotes Karp. i. 23 (iii. 14 = p. 117 in Hall's edition), *Viddh.* i. 31 (iv. 50 = p. 182), and *Bālar.* iv. 60 (ii. 2 = p. 62). The last passage is said to be taken from the *Hanumannāṭaka* — see Jīvānanda's ed., ii. 14.

From the *Sarasvatī-kaṇṭhābharāṇa* (ed. by Anundoram Borooah, Calcutta, 1883), I have noted the following quotations: *Bālar.* i. 42 (p. 224); *Bālar.* iii. 25 = *Viddh.* iii. 27 = *Bālabh.* i. 31 (p. 214); *Bālar.* v. 8 = *Viddh.* iii. 2 (p. 315); *Bālar.* vi. 19 (p. 81); *Bālar.* vi. 34 (p. 26); Karp. i. 1 (p. 138); Karp. i. 19 (p. 348); Karp. i. 25 (p. 348); Karp. ii. 11 (p. 108); Karp. ii. 42 (p. 194); *Viddh.* i. 3 (p. 149); *Viddh.* i. 8 = *Bālabh.* i. 9 (p. 67); *Viddh.* i. 14 = *Bālar.* ii. 17 (p. 215); *Viddh.* i. 15 (p. 179); *Viddh.* i. 19 (p. 367); *Viddh.* i. 20 (p. 72); *Viddh.* i. 31 (p. 223); *Viddh.* iii. 5 (p. 104 and 214); *Viddh.* iii. 14 (p. 72). Cp. Colonel G. A. Jacob, *Journal of the Royal Asiatic Society*, 1897, p. 304 ff.

In *Works of Kṣemendra*. — Kṣemendra, also, in several of his works gives references from Rājasekhara's plays. In the *Āucityavicāracareā*, we find *Bālar.* i. 39 (v. 13); ii. 20 (v. 20); iv. 1 (v. 36); v. 11 (v. 14); x. 41 (v. 12); *Bālabh.* ii. 11 (v. 12); Karp. i. 18 (v. 18); and likewise the following stanzas which I cannot trace: *citācakram candraḥ* (v. 15); *strīṇām madhye* (v. 16); *Karṇātīdaçanāṅkitaḥ* (v. 27). In the *Kavikaṇṭhābharāṇa* only one stanza by Rājasekhara is quoted (*nakhadalitaharidraḡranthigāure*, 5. 1), and this one is not from his known works. In the *Suvṛttatilaka*, iii. 35, Rājasekhara is praised for his ability in the *Çārdūla-vikrīḍita* metre; and from his works the following two passages are given, namely, *Viddh.* i. 30 (at ii. 23) and *Bālar.* i. 63 (at ii. 41).

In the *Kāvya-prakāça*, *Prākṛta-piṅgala*, etc. — The *Kāvya-prakāça* also contains a number of citations from Rājasekhara. Thus we find there Karp. i. 19, 20; ii. 4, 9; *Viddh.* i. 2; etc. (cp. Jacob, l.c., 1898, pp. 294, 303, 305, 313). Further quotations from Rājasekhara, and mentions of him, are found in the *Prākṛtapiṅgala* (Karp. i. 4, 20, 22, 23, 26; ii. 5); *Gaṇaratnamahodadhī* (see Pischel, p. 1223); Hemacandra's *Prākṛit grammar* (see Pischel, l.c.); Maṅkha's *Çṛīkaṇṭhacarita* (xxv. 74); Abhinavagupta (see Jacob, l.c., 1897, p. 297); Ruyyaka (see Jacob, l.c., 1897,

p. 307); and in later works, such as the Kuvalayānanda, the Sāhityadarpaṇa, and Mārkaṇḍeya's Prākṛit grammar; also in Kāleyakutūhala.

A special interest has been attached to the quotation in Kṣīrasvāmin's commentary on Amara i. 8¹, where, in speaking of the form gonasa, he quotes Viddh. i. 8 to show that the form gonāsa also is used in the same sense. Kṣīrasvāmin further quotes Viddh. i. 11 to show that tāraka is neuter as well as feminine. Cp. Apte, p. 6. Peterson identified the commentator who is mentioned, Rājatar, iv. 489, as the tutor: he came to the conclusion that Rājāṣekhara was much older than we now know him to be. Aufrecht on the other hand had already stated (ZDMG. 28. 104) that Kṣīrasvāmin must have lived in the eleventh century, since he quotes Bhoja and is himself quoted by Vardhamāna.

8. Rājāṣekhara's Prākṛit.

Rājāṣekhara was, to use Apte's words, "a poet of great learning and much information." The poet himself seems to be very proud of his linguistic skill, as he directly calls himself sarvabhāṣāvicaṣaṇa (Bālar. i. 10¹) or sarvabhāṣācadura (Karp. i. 7¹). Bālar. i. 11, he mentions the different languages used in literary compositions: Sanskrit, Prākṛit, Apabhraṇṣa, and Bhūtabhāṣā. As far as we know, he himself wrote only in Sanskrit and Prākṛit. It would be out of place here to discuss his knowledge of Sanskrit. It must suffice to state that he shows a great proficiency in that language. I must here be contented to examine his Prākṛit. The Prākṛits of the plays, it must be remembered, were no really spoken vernaculars; but rather, essentially literary fictions founded on the vernaculars. They were perpetually influenced, not only by the Sanskrit, but also by the spoken languages. Most of the so-called degi-words must be derived from this last source. Cp. S. P. Pandit's note to Dhruva's article on the Rise of the Drama, Transactions of the Ninth International Congress of Orientalists, i. 313.

Chāurasenī and Māhārāṣṭrī. — These are the only Prākṛit dialects which occur in the writings of Rājāṣekhara. Herein, therefore, he has not evinced a breadth of linguistic knowledge comparable with that of the author of the Mṛcchakaṭikā.

[Addition by the General Editor. — In order that this volume may be of service to students of Prākṛit in America, to whom, for the most part, no help from a teacher and no elementary books will be accessible, I am constrained to make the following Addition. For a good general account

of Prākṛit, see Jacobi's article, "Prākṛit Languages," in Johnson's Universal Cyclopædia.

The Çāurasenī is used as the conversational dialect, that is, in the prose passages; while the Māhārāṣṭrī is regularly used in the stanzas. Upon this point the beginner should consult Jacobi, Introduction, §§ 9, 10. The chief distinctive peculiarities of the Çāurasenī are succinctly stated by Jacobi, pages LXX–LXXII. These the learner should study. I am convinced that the best basis for a clear understanding of the differences between the two dialects is afforded by some concrete examples. I have therefore thought it worth while to devote a little space to a collection of some of the doublets which actually occur in this play. In the first column is given the Sanskrit form; in the second, its Çāurasenī counterpart; and in the third, the Māhārāṣṭrī form.

Çāurasenī-Māhārāṣṭrī Doublets used in this Play. —

Sanskrit.	Çāurasenī. (Prose.)	Māhārāṣṭrī. (Verse.)	Sanskrit.	Çāurasenī. (Prose.)	Māhārāṣṭrī. (Verse.)
atha	adha	aha	sthita	ṭhida	ṭhia
tathā	tadhā	tahā	sthāpita	ṭhāvida	ṭhāvia
yathā	jadhā	jahā	kalita	kalida	kalia
katham	kadham	kaham	kvathita	kaḍhida	kaḍhia
iha	idha	iha	ghaṭita	ghaḍida	ghaḍia
tatas	tado	tao	dayitā	daida	daia
etad	edam	eam	puṅkhita	puṅkhida	puṅkhia
eti	edi	ei	bhūṣitā	bhūsidā	vi-hūsiā
jānāti	jānādi	jānāi	bhṛta	bharida	bharia
dadātu	dedu	deu	ni-veçita	ni-vesida	ni-vesia
bhavati, -tu	bhodi, -du	hoi, hou	ava-tirṇa	odirṇa	ava-inṇa
bhaviṣyati	bhavissadi	hohii	adbhuta	acc-abbhuda	abbhua
labhate	lahadi	lahai	prasṛti	pasadi	pasai
varṭate	vaṭṭadi	vaṭṭai	prabhṛti	pahudi	pahui
-varṭatām	pavattadu	paattau	prākṛta	pāuda	pāua
tiṣṭhati	ciṭṭhadi	ṭhāi	sainṣkṛta	sakkada	sakkaa
harati	haradi	harai	manoratha	maṇoradha	maṇoraha
kathyatām	kadhīadu	kahijjau	marakata	maragada	maragaa
kriyatām	kariadu	kijjau	mithuna	midhuṇa	mihūṇa
dr̥çyate	disadi	disai	ratna	radana	raana
bhaṇyate	bhaṇiadi	bhaṇnai	rati	radi	rai
			rīti	rīdi	rīi
			latā	ladā	laā
			vāta	vāda	vāa
			çata	sada	saa
			sarasvatī	sarassadi	sarassai
			sarīt	sura-saridā	sariā
			manmatha	mammadha	vammaha
			divasa	divasa	diaha
kr̥ta	kida	kaa			
gata	gada	gaa			
jāta	jāda	jāa			
jita	jida	jia			
hita	hida	hia			
ā-nīta	ā-nīda	ā-nīa			

These forms can all be easily found in the Glossarial Index : and from the Index it appears at a glance which of the citations are prose and which are poetry, the exponential part of the citation being a number for the prose and a letter for the verse. By the help of this table it will be easy to form a clear idea of the extent to which the manuscripts, as we have them, conform to the prescriptions of the native grammarians or disregard them.]

[END OF THE ADDITION.]

Rare and Provincial Words.—The most striking feature of Rājaṣekhara's Prākṛits is his abundant use of rare and provincial words. We give some instances from the Karpūramañjarī :

ubbimbira	caṅgima-	taratti	bhasala	bakkara
olaggāviā	catti-	tasara	bhuttalla ¹	vacchoma
olla	campia	timisa	bhulla	vacchomi
kaṅkelli	calli	pakkhāujja	maratti	varilla
kaṇḍāriṇa	challa	pāḍisiddhi	maradhi	vindurilla
kandoṭṭa	ehollai	pālitūā	mahalla	sābuliā
koḍḍa	ṭapparakanna	potta	mahlā	slippi
khaḍakkilā	ṭikkida	bāullā	rīcholi	sibina
khalaḥkaṇḍa	ṭeṇṭākarāla	buḍḍaṇa	rosāṇia	hakkāral
galiballā	ṭhakkura	bola	laṅgima-	etc.
caṅga	ḍhalla	bolei	laṭṭhaa	
caṅgattana	ṇiei	bhamaraṇṭa	lumbi	

In Rājaṣekhara's other works, also, many such words occur. Most of them are explained in the Prākṛit grammars and lexicons ; some of them have equivalents only in modern vernaculars.

[The student who uses diligently the smaller St. Petersburg Lexicon in the reading of this play cannot fail to be struck by the frequency with which the writings of Rājaṣekhara, notably the Bālar., have furnished to Böhrling his first authentication of many words. The starred *kālā-kṣarika* is supported by i. 18¹. The word *dhātī* (cp. ii. 46) is one of four synonyms for 'sudden attack' (prapāta, abhyavaskanda, dhātī, abhyāsādana, see Hemachandra, 800), for not one of which, in this sense, had a quotation been hitherto adduced, save a single one from Sāyana (BR. v. 1524). — C. R. L.]

Marāṭhicisms.—Marāṭhī words are used on a large scale by Rājaṣekhara, according to *Nārāyaṇa Dikshita* and *Apte*. And indeed, on the whole, our poet seems to be largely indebted to the vernaculars. Forms such as *kaṇḍāriṇa*, *caṭṭi*, *tasara*, *pakkhāujja*, etc., are known only from

¹This word is rather dubious ; but as the various readings all seem to be glosses, I was obliged to adopt it.

modern dialects, and a form like *ḍhilla* represents a more advanced stage of phonetic development than the literary *Prākṛits* in general. Compare Pischel on Hemacandra i. 89. I cannot here enter into the question concerning Rājaṣekhara's relation to the spoken vernaculars, from want of sufficient materials.

✓ The Poet sometimes confused his Two Dialects. — I must be content to touch upon the following question: Was Rājaṣekhara able to distinguish correctly the two *Prākṛit* dialects which he used in his plays? The question is difficult on account of the miserable condition of the mss. The Indian editions cannot be trusted; and the *Prākṛit* passages in the critically edited *Bālabhārata* are not extensive enough to be made the basis of the inquiry. Moreover, a mere glance at the various readings suffices to show that, in most instances, the text has been restored conjecturally.

There remains the *Karpūramañjarī*. The mss. of this work are by no means correct nor consistent in their readings. Words such as *ratna*, *sarasvatī*, *iha*, *manoratha*, *mithuna*, etc., are constantly written *raana*, *sarassaī*, *iha*, *maṇoraha*, *mihuna*, in the prose as well as in the verses. And at i. 20¹³, the form *raana* in the *Çāurasenī* is also supported by *Kṛṣṇasūnu*, who gives the two translations *ratna* and *racana*. On the other hand, in all mss., we find forms like *idaṁ* in verses (e.g. iv. 2^a). But generally some of the mss. have the correct form. It is therefore necessary to examine critically the practice of Rājaṣekhara, and to test his forms upon the touchstone of the native grammarians where they give distinct rules for dialectic usage.

✓ Rājaṣekhara's Usage tested by Mārkaṇḍeya's *Prākṛit Grammar*. — Mārkaṇḍeya, in his *Prākṛitasarvasva*, gives a fuller description of the *Çāurasenī* than the other grammarians; and I shall try in the following paragraphs to show how some of his rules are practised by Rājaṣekhara. I quote Mārkaṇḍeya after the ms. Wilson 158^b in the Bodleyana (Aufrecht no. 412).¹ The chapter on the *Çāurasenī* begins fol. 51^a and contains nine *prakaraṇas*.

In the fourth *prakaraṇa* we find a *sūtra*, *kṣaṇakṣīrasadrkṣāṇāṁ cchaḥ na syāt*, 'cch should not be substituted [for kṣ] in *kṣaṇa*, *kṣīra*, *sadrkṣa*.' In accordance with this rule I have adopted the reading *sārikkha* in iv. 19^{30, 53, 59}.

According to a *sūtra* in the third *prakaraṇa*, *l* should not be substituted for *y* in *yaṣṭi* (*yaṣṭyāṁ laḥ ca na syāt*). But at *Karp.* ii. 6²² and iv. 19⁶⁴,

¹ It is a pity that this ms. is insufficient as the basis for an edition of the text. I have tried to procure new material from Southern India through Professor G. Oppert, but in vain.

all mss. read laṭṭhī. Cp. Pischel on Hemacandra 1. 247, where several instances of laṭṭhī are quoted from the Ḡāurasenī. It is not without interest that all these quotations are taken from Rājaṣekhara's writings.

Mār. vi. has the sūtra, ata uttarasya ñer e syāt . . . idubdhyām uttarasya ñer mmi vā syāt, 'in words ending in -a, -e is substituted for the affix of the locative singular; in words ending in -i and -u, -mmi may be substituted.' But in the Karpūramañjarī we find the following instances of -mmi in a-themes: majjhammi i. 8³, kuharammi iii. 20⁷.

Another sūtra in the same prakaraṇa runs thus: do ñasaḥ | do eva syāt . . . ād ataḥ kvacid | ato ñaser āt syāt kvacit, 'for the ablative sing. only the affix do is substituted. . . . In words ending in -ā sometimes ā is substituted.' Accordingly the forms ending in -hinto ought not to be used in the Ḡāurasenī. Still in the Karpūramañjarī, forms occur such as pūmarī-hinto i. 20³; tumhāhinto ii. 29¹²; candāhinto ii. 29¹³, jalāhinto iii. 8¹³, tumhārisāhinto iv. 2¹⁰.

In the nominative sing. masc. of the pronoun etad, Mārkaṇḍeya forbids the use of the form esa in the Ḡāurasenī: na esa etadaḥ | sunā etada esa na syāt. This rule is in accordance with the general practice in all critical editions. But at Karp. i. 4¹⁰ and ii. 27¹ and iv. 20¹¹, all mss. read esa, instead of the correct eso.

As for the verbal inflexion, the form ghattūna in the Ḡāurasenī, i. 12³, is of interest compared with the regular gonḥia, iv. 19^{13, 29, 57}.

Of less importance is the use of the dhātuvādeṣa muṇ = jñū in prose. Cp. Pischel on Hemacandra iv. 7, etc.

These instances point to the conclusion that Rājaṣekhara's linguistic skill was not so remarkable as he likes to tell us. For some important questions in Prākṛit phonology and inflexion, his writings are of no importance. I shall only mention two cases.

The question whether we have to assume a cerebral *ḷ* for the Prākṛits is as dubious as before. The South Indian mss. of the Karpūramañjarī always have cerebral *ḷ*, the others generally *l*.

Nor is the use of the Anunāsika elucidated by these manuscripts. The very probable supposition that in the nom. plur. neutr. and instr. plur. the Anunāsika *must* be used when the final syllable is short, is neither strengthened nor weakened by the mss. Most of them write the Anusvāra or nothing. Only R sometimes uses the Anunāsika, but very irregularly, to denote a long as well as a short syllable, and U in one place (iii. 16) has the Anunāsika correctly.

After all we must therefore state that Rājaṣekhara is more important for our knowledge of the Prākṛit lexicography than of the phonology and inflexion.

Possible Inference as to Obsolescence of Said Dialects. — Finally, from the fact that Rājaṣekhara, “who knew all languages” (i. 7¹), did not correctly distinguish the different Prākritis, we may infer that the living knowledge of those dialects was, at that time, considerably diminished. This supposition is not disproved by the fact that Somadeva, the author of the *Lalitavigraharājanāṭaka* (Kielhorn, *Indian Antiquary*, xx. 201 ff.; *Göttinger Nachrichten*, 1893, 552) writes a Prākrit which is in close accordance with the rules of Hemacandra. Hemacandra's grammar is dedicated to king Jayasinha of Anhilvād (1094–1143), and is therefore older than the *Lalitavigraharājanāṭaka*, which was written in Sāmbhar, 1153. The late Dr. Bühler, some years ago, drew my attention to the close connection between the courts of Anhilvād and Sāmbhar. (Cp. also *Gazetteer of the Bombay Presidency*, Vol. i., Part i., 179 ff.) And it is quite probable that Jayasinha sent copies of Hemacandra's grammar to Sāmbhar. If such is the case, the fact would sufficiently account for the correct Prākrit in Somadeva's work.

9. Rājaṣekhara's Literary Characteristics.

Pischel's Estimate of the Poet. — Pischel has given a brief statement, p. 1227 f., which it may be well to reprint: Rājaṣekhara war ein Meister des Wortes und seine Dramen sind überaus wichtig für die Kenntnis des Sanskrit und noch mehr des Prākrit. Seine Verse sind elegant und fließend und selbst in dem entsetzlich langweiligen Bālarāmāyaṇa wird man manche Scene wegen des Wohllauts der Verse, wegen der Sprichwörter und der Anspielungen auf Sitten und Gebräuche nicht ohne Interesse und Genuss lesen. Aber als Dramatiker steht Rājaṣekhara nicht hoch. Im Bālarāmāyaṇa erweist er sich als starken Nachahmer¹ des Kālidāsa und Bhavabhūti, in der *Viddhaṣālabbhañjikā* und der *Karpūramañjarī* als Nachahmer des Dichters der unter Ḡrīharṣa's Namen gehenden Stücke, ohne dessen Witz zu erreichen. Nur im 2. und 3. Akte der *Viddh.* sind zwei launige Scenen eingelegt, deren Grundzüge man aber unschwer in der ersten Scene des 3. Aktes des *Nāgānanda* erkennt. Eine unglaubliche Geschmacklosigkeit ist die Scene im 5. Akt des Bālar. (p. 119 ff.), wo die künstliche *Sītā* und *Sindūrikā* mit den Drosseln im Munde, die Sanskrit und Prākrit sprechen, auftreten.

Apte also discusses our poet's literary characteristics at length, pages 41–44. [The poet's works ought, as I think, to be translated and inter-

¹ A systematic study of our poet's writings, with a view to determine the extent to which he imitated his predecessors, would

be, I am persuaded, a fruitful one. The aṣoka scene of our present play recalls that of the 3. act of *Mālavikā*. — C. R. L.

preted by some Western scholar before a judgment is passed upon them which the Occident may fairly accept. See my notes to ii. 30, 31, 32. Native judgment sometimes goes too far in condemnation; and it often goes too far in praise. Of the latter error, the following stanza (attributed to a certain "highly cultured Çamkaravarman," at Bālar. i. 17 = Viddh. i. 7) is an example:

pāturū çotrarasāyanaṁ, racayitūṁ vācāḥ satām sammataḥ,
vyutpattim paramām avāptum, avadhiṁ labdhurū rasasrotasāḥ, |
bhokturū svādu phalaṁ ca jīvitataror, yady asti te kāutukam,
tad bhrātāḥ çṛṇu Rājasekharakaveḥ sūktiḥ sudhāsyandiniḥ! — C. R. L.]

The Poet's Skill in Metres. — *Rājasekhara's* masterly command of the more elaborate metres is one of his most notable characteristics. He especially excelled in *Sragdharā* and (as has indeed been pointed out by the Indian critic, Kṣemendra, p. 198: cp. p. 209, where the metres of the present play are given) in *Çārdūlavikrīḍita*. Our poet's metrical skill is by no means restricted to Sanskrit; in *Prākṛit* versification also he has shown a really remarkable power. His predecessors usually contented themselves with an occasional *Anuṣṭubh* or *Āryā* in the *Prākṛit* portions of their plays; while *Rājasekhara* (as Apte observes, p. 44) has given us nearly forty *Prākṛit* stanzas in the highly artificial *Çārdūlavikrīḍita* alone (they number 88). This is a matter of no mean importance to the student of Indian metres. See below, p. 206; and cp. Stenzler's metrical notes, published after his death, *ZDMG.* xlv. 1-82.

Rime. — Rime forms an essential element of versification in the poetry of the modern Indian vernaculars, and also in *Prākṛit*; but not in Sanskrit. Where rime occurs in Sanskrit poetry, as, for instance, in that of Jayadeva, we may assume that the influence of the vernacular or of *Prākṛit* poetry has been at work. It is of interest to note that *Rājasekhara* makes occasional use of rime. Instances are: *Viddh.* i. 4, 5; iii. 8; *Karp.* iii. 29, 30, 31. [It may be added that two of the Magician's ribald songs, i. 22, 23, are full of internal rimes. So ii. 11. — Rime, *Antya-anuprāsa*, is freely used, for example, in the *Gīta-govinda* and *Moha-mudgara*. Cp. *Sāhitya-darpaṇa*, no. 637; Ch. P. Brown, *Sanskrit Prosody*, p. 21; Pischel, H., p. 208. — C. R. L.]

Proverbial Expressions. — Another prominent literary characteristic of *Rājasekhara* is his fondness for the use of proverbial expressions. [In our present play, I have noted saws or proverbs or proverbial expressions at the following places: i. 18^{10, 12, 13}; ii. 1²; iii. 6⁶; iv. 18²⁷; 20³; and perhaps

ii. 26^d, 29^h, and iv. 20^h(?) ought to be added. Apte has collected a good many on p. 45 of his essay.

The Indian form of "A bird in the hand is worth two in the bush" may be mentioned, since our poet gives it at Viddh. i. 22^f: it reads, "Better a partridge to-day than a pea-hen to-morrow," *varam takkālova-nadā tittirī na uṇa diahantaridā morī*. A far older form of the saw is given by Vātsyāyana, in the Kāmasūtra, p. 19^f, ed. Bombay, who, in a most interesting carpe-diem-argument, says, "Better a dove to-day than a peacock to-morrow," *varam adya kapotaḥ ivo mayūrāt*. In Manuvaring's Marāṭhī Proverbs, no. 516, we find "Why do you want a mirror in which to see your bracelet?" From i. 18^h it appears that the saying is at least a thousand years old.

Colonel George A. Jacob informs me that he has a "Handful of Popular Maxims current in Sanskrit Literature" now (Feb., 1900) in press in Bombay. — C. R. L.]

Rājaṣekhara Repeats Himself. — Cappeller has already drawn attention (p. vi f.) to the fact that Rājaṣekhara frequently repeats himself. These repetitions extend sometimes over a whole stanza, sometimes only over a part. I give the following list, which is not exhaustive:

Bālar. i. 9	= Bālabh. i. 15.
Bālar. i. 10	= Bālabh. i. 5.
Bālar. i. 14	= Bālabh. i. 3.
Bālar. i. 16	= Bālabh. i. 12.
Bālar. i. 17	= Viddh. i. 7.
Bālar. i. 18	= Bālabh. i. 11.
Bālar. i. 20	= Bālabh. i. 14.
Bālar. ii. 17	= Viddh. i. 14.
Bālar. iii. 23	= Viddh. ii. 5.
Bālar. iii. 25	= { Bālabh. i. 31. Viddh. iii. 27.
Bālar. iii. 39	= Bālabh. i. 65.
Bālar. iii. 54	= Bālar. vii. 68.
Bālar. v. 5, cp. Bālar. vii. 77.	
Bālar. v. 8	= Viddh. iii. 2.
Bālar. v. 25	= Viddh. iv. 6, cp. Karp. iv. 2.

Bālar. v. 39	= Viddh. i. 24.
Bālar. v. 73	= Viddh. iii. 15.
Bālar. vi. 11	= Bālar. vi. 16.
Bālar. vii. 31, cp. Bālar. x. 43.	
Bālar. vii. 38	= Bālar. x. 41.
Bālar. vii. 39	= Bālar. x. 46.
Bālar. viii. 11, cp. Viddh. iv. 20.	
Bālar. x. 40	= Viddh. iii. 11.
Bālar. x. 58, cp. Bālabh. i. 19.	
Bālabh. i. 9	= Viddh. i. 8.
Bālabh. i. 22	= Viddh. ii. 22.
Bālabh. i. 27	= Viddh. iii. 16.
Bālabh. ii. 3, cp. Karp. ii. 32.	
Bālabh. ii. 7	= Bālabh. ii. 13.
Bālabh. ii. 15, cp. Viddh. i. 17.	
Karp. iii. 26	= Viddh. iii. 12.

10. Rājaṣekhara's Favorite Metres.

1. Čārdūlavikrīḍita; 2. Vasantatilaka; 3. Čloka; 4. Sragdharā. — In the Suvṛttatilaka, iii. 35, Kṣemendra praises Rājaṣekhara for his ability in the Čārdūlavikrīḍita; and this metre is, in fact, used to a great extent in his works. Thus I have noted 208 instances from the Bālarāmāyaṇa, 41 from the Bālabhārata, 36 from the Viddhaṣālabhañjikā, and 24 from

the Karpūramañjarī. The second place in frequency must be attributed to the Vasantatilaka, which metre occurs 159 times in the Bālar., 25 in the Bālabh., 11 in the Viddh., and 23 in the Karp. The third place in frequency is held by the Ġloka. Of this there are 126 instances in the Bālar., 25 in the Bālabh., and 8 in the Viddh. To the Sragdharā belongs the fourth place, with 94 occurrences in the Bālar., 12 in the Bālabh., 10 in the Viddh., and 11 in the Karp.

5. Āryā; then Triṣṭubh; etc., etc.—Of other metres, the following occur more or less frequently :

Āryā	Pr̥thvi	Vaṇcastha
Upagiti	Praharṣiṇī	Vasantamālikā
Ġiti	Mandākrāntā	Ġalini
Triṣṭubh	Mālinī	Ġikhariṇī
Drutaviḷambita	Rathoddhātā	Svāgatā
Puṣpitaḡrā	Ruciṛā	Harini

To these must be added some very free Prākṛit metres, such, for instance, as Viddh. i. 4, 5; ii. 7; iii. 8, and Karp. iii. 29, 30. The two stanzas last mentioned are of a form not known from other sources. The stanza iii. 29 forms the half of a Mūtrīsamaka, but is shown by the rime to be intended as a complete stanza. Each pāda consists of 8 syllabic instants. The following stanza, iii. 30, is constructed on a similar scheme, each pāda containing 12 syllabic instants.

11. *Metres of the Karpūra-mañjarī.*

The Metres in the Order of Their Frequency.—In the Karpūra-mañjarī, the metres, listed in the order of their frequency, and each with the number of its occurrences, are given in the subjoined table. Under "Triṣṭubh" are included Indravajrā, Upendravajrā, and Upajāti.

Āryā ¹	32	Svāgatā	4
Ġardulavikṛīḡita	24	Ġiti	2
Vasantatilaka	23	Puṣpitaḡrā	3
Triṣṭubh	12	Upagiti	1
Sragdharā	11	Vaṇcastha	1
Rathoddhātā ²	9	Ġalini	1
Pr̥thvi	7	Ġikhariṇī	1
Mālinī	7	iii. 29, 30 (above, p. 207)	2
Mandākrāntā	5	Sum	144

¹ Note that, in the amphibrach which forms the sixth foot of the first half of the Āryā, the resolution of the long into two

shorts is permitted if a new word begin with the second syllable of that foot: e.g. i. 3, 8, 9; ii. 37, 48, 49.

[Scene-groups. — There are four considerable passages in this play in which metres of the same kind are, so to say, “bunched,” and in which, accordingly, the unity of thought of the passage is reflected in the unity of its metrical form. The passages are : in act ii., stanzas 12–22, eleven āryā stanzas, forming the “Tiring-scene”; again in act ii., stanzas 33–40, eight āryā stanzas, forming the “Swing-scene”; then in act iv., stanzas 10–18, nine stanzas of hendecasyllabics, being six triṣṭubh and three svāgatā stanzas, describing the Banyan festival scene. Finally, in act iii., the passage 9–17, consisting of nine vasantatilaka stanzas, forms the bulk of the “lengthy and vapid discussion of love.”

It is worth noting that a Ārdūlavikrīḍita serves as the initial stanza of the Prologue, of act i. proper (i. 13), of the love-scene in the first act (i. 26), of act ii., and of act iii.; see the Table, p. 209. The same metrical form is especially employed for the more elevated passages of description : for example, i. 16–18, the spring ; i. 35, the evening ; iii. 25, moon-rise ; iii. 27, the garden scene. And it is also used at the climax of some gravely emotional passages, as at iv. 9. — L.]

The Metres in the Order of Their Occurrence. — The following table (p. 209) gives the metres of the Karpūra-mañjarī in the order of their occurrence in the text. See also p. 289, note to iv. 19⁶⁴.

Metres of the Karpūra-mañjarī.

Act I.		Act II.		Act III.		Act IV.	
i. 1	Çārdūlavikrīḍita	ii. 1	Çārdūlavikrīḍita	iii. 1	Çārdūlavikrīḍita	iv. 1	Āryā
i. 2	Puspitāgrā	ii. 2	Mandākrāntā	iii. 2	Mālinī	iv. 2	Puspitāgrā
i. 3	Āryā	ii. 3	Çārdūlavikrīḍita	iii. 3	Çārdūlavikrīḍita	iv. 3	Prthvī
i. 4	Sragdharā	ii. 4	Vasantatilaka	iii. 4	Vahçastha	iv. 4	Çārdūlavikrīḍita
i. 5	Āryā	ii. 5	"	iii. 5	Indravajrā	iv. 5	Vasantatilaka
i. 6	Giti	ii. 6	"	iii. 6	"	iv. 6	Prthvī
i. 7	Āryā	ii. 7	Rathoddhatā	iii. 7	Mālinī	iv. 7	Sragdharā
i. 8	"	ii. 8	Çārdūlavikrīḍita	iii. 8	Āryā	iv. 8	Vasantatilaka
i. 9	"	ii. 9	Mālinī	iii. 9	Vasantatilaka	iv. 9	Çārdūlavikrīḍita
i. 10	"	ii. 10	Sragdharā	iii. 10	"	iv. 10	Indravajrā
i. 11	Rathoddhatā	ii. 11	Çikhariṇī	iii. 11	"	iv. 11	Upajāti
i. 12	Svāgatā	ii. 12	Āryā	iii. 12	"	iv. 12	"
i. 13	Çārdūlavikrīḍita	ii. 13	"	iii. 13	"	iv. 13	"
i. 14	Vasantatilaka	ii. 14	"	iii. 14	"	iv. 14	Upendravajrā
i. 15	Sragdharā	ii. 15	"	iii. 15	"	iv. 15	Upajāti
i. 16	Çārdūlavikrīḍita	ii. 16	"	iii. 16	"	iv. 16	Svāgatā
i. 17	"	ii. 17	"	iii. 17	"	iv. 17	"
i. 18	"	ii. 18	"	iii. 18	Mālinī	iv. 18	"
i. 19	Vasantatilaka	ii. 19	"	iii. 19	Sragdharā	iv. 19	Āryā
i. 20	Çārdūlavikrīḍita	ii. 20	"	iii. 20	Prthvī	iv. 20	Mālinī
i. 21	Vasantatilaka	ii. 21	"	iii. 21	Rathoddhatā	iv. 21	Vasantatilaka
i. 22	Indravajrā	ii. 22	"	iii. 22	Vasantatilaka	iv. 22	Çārdūlavikrīḍita
i. 23	Mālinī	ii. 23	Mandākrāntā	iii. 23	Rathoddhatā	iv. 23	"
i. 24	Vasantatilaka	ii. 24	Mālinī	iii. 24	"	iv. 24	Giti
i. 25	"	ii. 25	Upajāti	iii. 25	Çārdūlavikrīḍita		
i. 26	Çārdūlavikrīḍita	ii. 26	Vasantatilaka	iii. 26	Prthvī		
				iii. 27	Çārdūlavikrīḍita		
					dharā		
					p. 207]		
					"		
					rathoddhatā		
i. 31	Upajāti	ii. 31	Sragdharā	iii. 32	"		
i. 32	Çārdūlavikrīḍita	ii. 32	Prthvī	iii. 33	"		
i. 33	Mandākrāntā	ii. 33	Āryā	iii. 34	"		
i. 34	Prthvī	ii. 34	"				
i. 35	Çārdūlavikrīḍita	ii. 35	"				
i. 36	Sragdharā	ii. 36	"				
		ii. 37	"				
		ii. 38	"				
		ii. 39	"				
		ii. 40	"				
		ii. 41	Sragdharā				
		ii. 42	Āryā				
		ii. 43	"				
		ii. 44	Mālinī				
		ii. 45	Upajāti				
		ii. 46	Çārdūlavikrīḍita				
		ii. 47	Prthvī				
		ii. 48	Āryā				
		ii. 49	"				
		ii. 50	Sragdharā				

SUMMATION OF STANZAS.

Act I. has 36
" ii. " 50
" iii. " 34
" iv. " 24
Sum 144

PART IV

TRANSLATION

OF THE

KARPŪRA-MANĀJARĪ

WITH

AN INTRODUCTION AND NOTES

BY

C. R. LANMAN

Mulier est hominis confusio ;
Madame, the sentence of this Latin is—
Womman is mannes joye and al his blis.

—CHAUCER, "The Nonne Preestes Tale," 344.

1. Geography of the Play in General.

The geography of the play in general and the geographical allusions of the text demand some notice. The action of the play¹ is at the court of King Chāṇḍapāla, that is, in his palace and palace gardens. I do not know that this name designates an historical personage; but the poet plainly intended that we should imagine the general scene of the play to be in the Deccan (cp. "Here in the Deccan," i. 25⁴, 34⁸). Chāṇḍapāla addresses his queen as "daughter of the [a] sovereign of the Deccan," i. 12⁵. And the fact that the king of Kuntala and Chāṇḍapāla are represented as marrying aunt and niece (i. 34⁶) would lead us to imagine Chāṇḍapāla's "kingdom in the Deccan" as not far from that of his father-in-law (which is undefined) nor from that of Kuntala. Moreover, the allusions² of i. 15 and 17 (cp. 20) point with clearness to the Deccan or Southern India (cp. i. 36, note 3).

Kuntala seems to have included parts of the region that is drained by the upper Kistna and the Tungabhadra.³ It covered what is now the southernmost part of the Bombay Presidency and of Haiderabad, and the northwest corner of Madras, with part of Mysore⁴—say the Districts of North Kanara, of Belgaum, and of Bellary; and perhaps it reached even farther east. The inscription of Kurugode⁵ names as capital of Kuntala the town of Kurugode, which is fourteen miles from Bellary town, north and west.

Vidarbhā seems to have reached from the Kistna north nearly to the Narbadā. It is included in Mahārāṣṭra.⁶ And Kuntala seems also to have been so included.⁷ This may throw light on the statement of the commentators (Konow, p. 160) about Vacchoma as capital of Kuntala.

Lāṭa designated, in the time of our poet, the region north of the lower Narbadū and east of the Gulf of Cambay, modern Broach or Central and Southern Gujarāt, Ptolemy's Λατική. See Epigraphia Indica, i. 274, iv.

¹ The place where the play was first represented or brought out, may have been the court of Nirbhara: see i. 11 and p. 217.

² The allusions to Bengal and Assam etc. (i. 14²) are not such as to yield data for geographical inferences.

³ See Duff, Chronology of India, under A.D. 973, and Borooah's Essay, § 145.

⁴ Including the once important Banavasi,

Ptolemy's Βαρανασεί; cp. Ind. Ant. xiii. 367.

⁵ Colebrooke's Essays, ii. [272], [273].

⁶ See Borooah, § 146-8; Bālar. x. 74.

⁷ According to passages in Bālar., which Borooah (note 3) does not specify. According to Daṣakumāracharita, viii., p. 69, ed. Peterson, the Lords of Vanavāsīn and of Kuntala seem to have been vassals of Vidarbha.

246 ; and Borooah's Essay, § 154. The statement of iv. 18²⁸, "the wedding is set for here and today, while the bride is in the country of Lāṭa," indicates that Chaṇḍapāla's realm was not Lāṭa.¹ Another northern place is Kanauj, mentioned in the Jester's dream (iii. 5²) as if distant. I imagine Chaṇḍapāla's realm as south or southeast of Kuntala.

2. Hindu Seasons, Months, and Asterisms.

In the Prākṛit text above, and in the sequel also, there is a considerable number of allusions to the Hindu seasons and months and asterisms. Convenient tables of the months, etc., are so rare in this country that I am confident that the American student will welcome the ensuing table.

SEASON	MONTH	TIME	ASTERISMS IN WHICH FULL MOON MAY OCCUR
Vasanta Spring	{ Chāitṛa Vaiṣākha	March-April April-May	14, Chitrā ; 15, Svātī 16, Viṣākhā ; 17, Anurādhā
Grīshma Summer	{ Jyāishṭha Āshāḍha	May-June June-July	18, Jyeshṭhā ; 19, Mūla 20, P.-Ashāḍhā ; 21, U.-Ashāḍhā
Varsha Rains	{ Āṣvina Bhādrapada	July-August Aug.-Sept.	23, Āṣvina ; 24, Āṣvishṭhā 25, Āṣvina-bhishaj ; 26, P.-Bh. ; 27, U.-Bh.
Āraḍ Autumn	{ Āṣvina Kārttika	Sept.-Oct. Oct.-Nov.	28, Revatī ; 1, Āṣvini ; 2, Bharanī 3, Kṛttikā ; 4, Rohiṇī
Hemanta Winter	{ Mārgaśīrsha Pāuṣha	Nov.-Dec. Dec.-Jan.	5, Mṛga-śīrsha ; 6, Āṣvini 7, Punaṣ-vasu ; 8, Pushya
Çiçira Cool season	{ Māgha Phālguna	Jan.-Feb. Feb.-Mar.	9, Āṣvini ; 10, Maghā 11, P.-Phalguni ; 12, U.-Ph. ; 13, Hasta

Whitney's Sūryasiddhānta, Journal of American Oriental Society, vi. 414 and 468, may be consulted ; also his essay on the Lunar Zodiac, Oriental and Linguistic Studies, i. 341 f. For the older division into three seasons, Hot, Wet, and Cold, which is still in popular use, see Bühler, Epigraphia Indica, ii. 262, and Manwaring's Marāṭhī Proverbs, no. 1279. Older month-names: Whitney, Journal, vi. 414 ; or Sewell and Dīkshita, Indian Calendar, p. 24. Very instructive is Part X (c) of Manwaring.

I abbreviate Pūrva, 'former,' by P. ; Uttara, 'latter,' by U. ; Phalguni by Ph. ; and Bhādrapadā by Bh. The 22d asterism is Abhijit : see note to i. 20⁸¹, and Whitney's Zodiac, p. 409.

¹ It is true that at iv. 18¹⁸ the text says, "Here (? ettha) in the Lāṭa country." But as this is in palpable conflict with iv. 18^{27, 28}, it may be ettha = 'there.'

3. Time-allusions of the Play and Time of the Action.

For the determination of the time of the action, we have one datum which is both certain and precise, that of the Banyan festival (act iv.). It synchronizes with the full moon of Jyāiṣṭha. — The second datum, that of the Swing festival of Gāuri (act ii.), if I have identified it aright, is no less certain and precise. The fourth day of that festival falls on the sixth lunar day of the bright half of Chāitṛa. — The third datum is drawn from the allusions to the beginning of spring (act i.). These are entirely certain. Whether we may take them as intending precision, is a question rather of common sense than of erudition.¹ The evidence is in favor of interpreting them precisely.

The action of the play, accordingly, covers a period of just two and one-half lunations: that is, all of Chāitṛa, all of Vāiṣākha, and the light half of Jyāiṣṭha. The scene of the play being in the south, we may suppose the lunar months to be reckoned as from new moon to new moon,² rather than as from full to full.³ — There remains act iii. Its action takes place at a full moon: is it that of Chāitṛa or of Vāiṣākha?

Act I. — The initial motif of the play proper is the advent of spring. The month is Chāitṛa, i. 17^d, 18^d; the frost is gone, i. 14^a; the Malabar winds, from the southwest, have set in, i. 15^d, 16^d, 20^c; the spring has begun, i. 12^a, 14^a, 18^a, with all its beauties, i. 16^a. — The act ends with evening, i. 35, and at least one night intervenes between acts i. and ii. And since the time of act ii. is the sixth of the bright fortnight of Chāitṛa, the latest date for act i. is the fifth of that fortnight.

But it appears, from act ii. 4,⁴ that a considerable number of days must have elapsed since act i. During that time, but not after the beginning of act ii.,⁵ King and Heroine have seen each other, ii. 42¹⁶,¹⁷, and become deeply enamored. We can hardly make the interval less than five days, and would therefore set the time of act i. on the first of the bright fortnight of Chāitṛa. The duration of act i. is part of one day.

¹ There is great discordance between popular usage and the statements of the learned bookmakers of India in regard to seasonal divisions: see Bühler, *Epigraphia Indica*, ii. 202. So here in New England, we speak of one of our characteristic blustering vernal winds as "a regular March wind," even if it be a little before or after the calendar month of March.

² The *amā-anta* system. In this, the bright fortnight (*gukla*), or fortnight of the waxing moon, comes first, and then the dark

fortnight (*kṛṣṇa*), or that of the waning moon. See *Ep. Ind.*, i. 404; or *The Indian Calendar*, p. 4. Thus: <>.

³ The *pūrṇimā-anta* system, *diminuendo-crescendo*, thus: ><.

⁴ So too from ii. 8, 9. Perhaps also from ii. 12. Certainly not from i. 34²⁰. It is odd that the King waits five days to propound his question, ii. 11³; but the playwright needed it as introduction to his tiring scene.

⁵ In the Swing scene, although the King sees the Heroine, she does not see him.

Act II. — The time is still Madhu, ii. 6²¹, or Chāitra, and the spring “is very gently coming on,” ii. 1⁵. The nights are still chilly, ii. 41⁵. We read at ii. 29⁵, “Today is the fourth day of the Swing festival.” The allusions to the worship of Gāurī that accompanied the festival (see ii. 6^{23, 25}, ii. 29⁶) indicate that the *gāuryā dolotsava* is intended (see note to ii. 6²³, and additional note thereto, on p. 289), and this begins on the third of the bright half of Chāitra. The date of act ii. is therefore the sixth of waxing Chāitra. — The act lasts part of one day. When the Swing scene ends, evening is near, ii. 41³. The aṣoka scene is somewhat later in the same evening, for the Heroine has in the meantime been “exquisitely decorated,” ii. 43⁷.

Act III. — The action is on the evening of the night of a full moon, iii. 25^d, 32^b, which must be that of either Chāitra or Vāiṣākha. The allusions to punkahs and shower-baths, iii. 20, and to the “intense heat” (*ghaṇa-ghamma*, iii. 20³), indicate that the hot weather (March to May, inclusive) is far advanced. I therefore deem the latter alternative the more probable one, and place the action of act iii. at the full moon of Vāiṣākha. This date allows ample time for the Queen’s jealousy (cp. p. 247, note 7, with p. 289, note to ii. 41⁹) to drive her to the drastic measure of imprisoning the Heroine, and time for the construction of the subterranean passage (p. 219). And it still falls within the limits of spring (*vasanta*) — cp. the next paragraph.

Act IV. — The spring (*mahu-samaa*) has now gone, iv. 7^d; the summer (*gimha*, iv. 1) is come, iv. 4^c, 5^d, 6^d. The time of the action is explicitly defined, iv. 9¹⁸, as the “Banyan festival.” This falls on the day of the full moon of Jyāiṣṭha, iv. 9¹⁸ note. In substantial accordance herewith is the allusion, iv. 3^a, to the length of the days, which reaches its maximum a little later; and so is the statement, iv. 18¹¹, that the image of Gāurī was set up “on the fourteenth day just past,” that is, the fourteenth of the light half of Jyāiṣṭha. — The action of the merry-making (p. 221, scene 3) runs over a part of the day-time. The wedding takes place in the evening, iv. 18⁷.

SYNOPTIC TABLE OF THE TIME OF THE ACTION.

Act I. : beginning of spring, first of Chāitra, bright half.	[Say March 15].
Interval of five days.	
Act II. : fourth day of Swing festival of Gāurī, sixth of Chāitra, ditto . . .	[Say March 20].
Interval of about ten days + just one lunation.	
Act III. : full moon of Vāiṣākha	[Say May 1].
Interval of one lunation.	
Act IV. : Banyan festival, full moon of Jyāiṣṭha	[Say June 1].

4. *Synoptic Analysis of the Play.*

The purpose of this synopsis is to make clear 1. the places or scenes of the action in detail, and 2. the details of the stage-business. Since the references to the text are given throughout, it will also serve 3. as a useful finding-table. For greater convenience, I have divided the synopsis into scenes, guided partly by the entrances and exits and partly by the places of the action, but without special reference to the canons of the native dramaturgy.

Several scenes are double or even multiple scenes: that is, the stage represents simultaneously the scene of the principal action and also the King in some place of observation or concealment near by (such are scenes 4 and 7 of act ii.: cp. note to iii. 84¹); or the stage is imagined to represent successively (as in act iii., scene 2, and act iv., scene 5) several places in which the players have to be, during the course of that scene. In the latter case, the place comes to the actor instead of the actor's going to the place. His going, however, is mimetically indicated by a "stepping about."

By "palace garden" or "palace," as used in the sequel, is meant of course the palace garden or palace of King Chandaṇḍapāla.

PROLOGUE, I. 1 to I. 12⁵.

During the prologue, the stage represents the play-house (or *nāṭya-śālā*, Lévi, p. 371) of the King for whom the play is enacted. The first performance may have been for King Nibbhara, i. 9, 11.

Scene 1. Enters the Director (*sūtradhāra*) and recites the benediction, i. 1-2.
[Then exit.]

Scene 2. Enters the Stage-manager (*sthāpaka*) and praises Īva, i. 3-4, and describes the preparations for the play, i. 4².

Scene 3. Enters the Assistant (*pāripārśvika*) of the Stage-manager, i. 4¹⁴. They discuss the play, the author, why he writes in Prākṛit, at whose instance the piece is given, and the gist of the plot, i. 4¹⁴-12⁵.
Exeunt.

ACT I.

Scene 1 (the advent of spring): the palace garden. Enter King and Queen, with retinue, i. 12⁶. They congratulate each other on the arrival of spring, and describe the season in stanzas, i. 13-14.

Behind the stage, two Bards describe the beauties of spring, i. 15-16, and are followed in the same strain by the royal pair, i. 16³-18.

Scene 2 (comic intermezzo): place and actors as before. Jester and Vichak-ṣhaṇḍā quarrel, i. 18¹. Retorts, sharp and coarse, follow; then rival

stanzas, i. 19–20; then threats, i. 20¹⁵. General laughter, i. 20³⁵. Exit Jester, i. 20⁴¹.

Scene 3 (the tipsy Magician): place and actors as before. Reënters Jester, i. 21¹, announcing the Magician, who follows, i. 21⁸, tipsy, singing ribald songs. He offers to show a specimen of his powers to the King, i. 25¹. The latter suggests that he produce on the stage a lovely girl. The wizard sets about it, i. 25¹⁰. Thereupon —

Scene 4 (love scene): place and actors as before. Enters the Heroine, i. 25¹¹. Rapturous stanzas from the King, i. 26–27. She gives the King a coquettish glance, i. 28⁹. He is deeply enamored, i. 29–34. She tells her story, i. 34^{8–21}. The Queen asks that the Heroine may remain a fortnight, i. 34²⁶, and conducts her to the gynæceum, i. 34³³.

Behind the stage, two Bards in descriptive stanzas announce the evening, i. 35–36, and the King goes to prayer.

ACT II.

Scene 1 (the love-sick King): the palace garden. Enter King and Porteress, ii. 0¹. Enamored stanzas, ii. 1–6.

Scene 2 (the billet-doux): place and actors as before. Enter Jester and Vichakshaṇā, ii. 6³. They discuss briefly the King's condition, ii. 6^{4–10}, unheard by him.

They address the King, ii. 6¹². It transpires that Vichakshaṇā bears a love-letter, ii. 6²⁰, from the Heroine to the King. This the King reads, ii. 8. Stanzas from Vichakshaṇā, from her sister, and from the Jester, ii. 9–11.

The King asks, ii. 11², what happened to the Heroine after the Queen conducted her (at i. 34³³) to the gynæceum. Properly the replies form no new scene; but they have such dramatic unity that it is well to treat them as a scene.

Scene 3 (the tiring scene, a duo between Vichakshaṇā and King): place and actors as before. Introductory questions and answers, ii. 11^{2–6}. In eleven half-stanzas, ii. 12–22, Vichakshaṇā describes how the Heroine was arrayed and adorned in the gynæceum. The King caps each half-stanza with one of his own, in which he interprets the description with some fanciful conceit. Exit Vichakshaṇā, ii. 29³.

It now transpires that she and the Jester have arranged that the Heroine shall swing in a swing set up before the idol of Pārvatī, and that the King shall have an opportunity to observe her from an arbor near by, ii. 29^{6–7}. With the Jester, the King "makes as if entering" the Plantain Arbor, ii. 29¹⁴.

Scene 4 (the swing scene): the palace garden; the Heroine in the swing; King and Jester concealed in the Plantain Arbor. The King pours forth his soul in rapturous stanzas, ii. 30–32.

Then follows, in eight stanzas, ii. 33-40, the Jester's description of the Heroine's swinging. It is filled with pretty conceits and forms a pendant to the tiring scene.—The Heroine quits the swing, ii. 40².

Scene 5 (serio-comic intermezzo): the gardens. The King at the Plantain Arbor laments her departure in tragic strains, and the Jester gives mocking response, ii. 40²-41. Evening approaches, ii. 41²; but night's coolness avails not to attemper the King's amorous fever, ii. 41⁵.

The Jester leaves the King "alone" on the Emerald Seat, ii. 41⁵, and makes as if leaving the stage to get something to cool him off, ii. 41⁷. The King continues his amorous plaint, ii. 42.

Scene 6 ("stage-traffic"): a part, near by, of the gardens. Reënters Vichak-shanā with refrigerants, ii. 42³. She and the Jester, ii. 43², arrange it so that the King shall witness the coming aṇoka scene.

The King is imagined to secrete himself behind a shrub, ii. 43².

Scene 7 (the aṇoka scene): the garden. Enters the Heroine, ii. 43⁷. She embraces a young amaranth, looks at a tilaka, and touches with the tip of her foot an aṇoka tree; whereupon all three burst into gorgeous bloom, ii. 43¹¹-47.

King and Jester discuss the matter, ii. 47¹-49³.

Behind the scene a Bard describes the evening, ii. 50. Exeunt all. See also p. 289, n. 2.

ACT III.

From iii. 34² we infer that, between the last act and this, jealousy has prompted the Queen to imprison the Heroine in some room in the Queen's section of the palace; and that, unknown to the Queen, a secret subterranean passage has been made from this room to the palace garden.

The room where the lovers meet (iii. 20¹²) and the lamp-incident occurs (iii. 22⁴) adjoins the prison room, as I think; for the lovers go from their meeting-room to the garden by the subterranean passage, and they must enter the passage from the prison room or near it. This meeting-room has a "back-door" entrance, perhaps from some obscure court-yard.

The prison room is an "inner room," close and sweat-provoking, iii. 22¹. That it is near the Queen's I infer from iv. 19³⁷⁻³⁹ and ⁵²⁻⁵⁷.

Scene 1 (the King's vision): a place outside the palace (perhaps an obscure court-yard?) near the lovers' meeting-room. Enter King and Jester. The King describes a vision in which he met the Heroine, iii. 2²-3. To divert him, the Jester tells an elaborate counter-vision, iii. 3⁴-7. The two engage in a lengthy and vapid discussion of love, iii. 8¹-19.

From behind the stage they hear the enamored plaints of the Heroine, iii. 19². The Jester indulges himself in much badinage with the King, iii. 20¹. Both "make as if entering," by a "back-

door," the meeting-room, iii. 20¹², that is, they "step about" by way of intimation to the spectators that they are entering it, though remaining, of course, on the stage.

Scene 2 (the lovers' meeting): [part 1] a room near the prison room (see above). Enters the Heroine, with her friend, to meet King and Jester, iii. 20¹³. The King takes the Heroine's hand, iii. 20²⁵. She has just come from a close "inner-room," so the Jester fans her, and in so doing puts out the lamp, iii. 22¹⁻⁴.

King and Heroine hand in hand,—the four now grope their way [part 2] through the prison room (? see above), and then [part 3] through the dark passage, iii. 22⁹, to the gardens [part 4].

Scene 3 (the moonrise scene): the palace garden. A continuation of the last part of the foregoing scene. Stanzas of admiration and delight from the King, iii. 23–24. Behind the stage, Bards describe the rise of the full moon, iii. 25–28. Then follow stanzas by the Jester, Kuraṅgikā, and the Heroine, iii. 29–31, and the King, iii. 32–34.

Sudden uproar, iii. 34¹. The Queen has heard of her consort's tricks and is coming, iii. 34⁷. The Heroine escapes, by the secret passage, to her prison, iii. 34⁹. Exeunt omnes.

ACT IV.

From iv. 9⁶⁻⁷, it appears that the Queen has now learned of the subterranean passage and blocked up its entrance. We are forced to assume that this closure of the passage is made *at the garden end* thereof. For the Heroine, the passage thus becomes a cul-de-sac: its prison end is open; she can enter it and traverse its entire length; but she cannot get out at the garden end.

Accordingly, somewhere near the garden end, a new branch passage has been excavated from the main passage to the sanctuary of Chāmunda near the Banyan, the mouth of this branch passage being concealed behind the idol, iv. 18³⁸. Between the entrance of the Magician and that of the King (scene 5), the Heroine traverses the passage that connects the prison and the sanctuary five times.

Scene 1 (the love-sick King): presumably, the King's apartments. Enters, with his Jester, the King, and bemoans the ardor of summer and of love. Episode of the tame parrot, iv. 2⁴. More stanzas of love and summer, iv. 3–9.

The Jester now tells the King how the Queen has closed up the entrance to [the garden end of] the subterranean passage, and tells of the guards that have been set all about that entrance, iv. 9⁶⁻¹².

Scene 2 ("stage-traffick"): place and actors the same. Enters Sāraṅgikā, iv. 9¹⁵, with a message from the Queen: "The King must mount the

palace roof today to see the Banyan festival," iv. 9¹⁸. Exit Sārāṅgikā, iv. 9²⁰.

Scene 3 (the Banyan festival): from the palace roof, iv. 9²¹, King and Jester look down on an elaborate dance. In nine stanzas, iv. 10-18, the Jester describes the dance, the merry-makings, and the off-hand theatre play (impersonations with masks, etc.).

We must here imagine a slight interval in which King and Jester come down from the palace terrace and go to the Emerald Seat, and thence to the Plantain Arbor. But see note to ii. 29⁷.

Scene 4 ("some necessary question of the play"): the Plantain Arbor, palace garden, iv. 18³. Reenters Sārāṅgikā, iv. 18⁴, with a message from the Queen: "The Queen has arranged that the King, this very evening, shall take to wife yet another princess, iv. 18⁷, a princess of Lāṭa, named Ghanasāra-mañjarī," iv. 18¹⁸⁻¹⁹. The messenger, furthermore, narrates that the Magician induced the Queen to assent to this arrangement on the ground that her husband, the King, would become an Emperor by contracting this new marital alliance, iv. 18²². The ceremony is to take place in a sanctuary near the Banyan, presumably the festival Banyan, iv. 18³⁰⁻³². Exit Sārāṅgikā.

After exchanging suspicions (iv. 18³⁴⁻³⁵) that the Magician is at the bottom of this affair, exeunt King and Jester. The mention of their exit is omitted in the stage directions.

Scene 5 (the wedding): the sanctuary of Chāmūṇḍā, in the palace garden, near the Banyan. With two episodes:

Episode 1^a, the prison room; 1^b, the Queen's apartment.

Episode 2^a, the prison room; 2^b, the Queen's apartment.

Enters the Magician, iv. 18³⁷, and does homage to the Goddess, iv. 19, whose idol screens the mouth of the new branch passage, iv. 18³⁸.

Enters the Heroine, iv. 19³, coming from her prison, and issuing forth from the passage by a small opening behind the idol.

Enters the Queen, iv. 19¹⁰, coming from the garden, and is dumfounded at seeing the Heroine, whose escape from the prison she thought she had at last effectually blocked. The Queen cannot believe her own eyes, iv. 19¹¹⁻¹². Accordingly,

Episode 1^a. The Queen, iv. 19²⁰, on pretext of returning to her apartments to get some things for the wedding (iv. 19¹⁸), "steps about" on the stage, to indicate that she is leaving. We are to imagine that she goes by way of the garden to the prison room. The Magician sees through her pretext and sends the Heroine hurriedly back, iv. 19²⁴, by the new branch passage, to her prison, which she is of course imagined to reach before the Queen. The Queen is again no less astonished to find the Heroine quietly seated in the prison, iv. 19²⁷, and, after a few words with her, "starts" to return to the sanctuary,

iv. 19³⁷. Thereupon, the Heroine returns thither by the secret passage, with speed (see iv. 19⁴¹).

Episode 1^b. The Queen, on her way back, to make good her pretext, stops at her own apartment for a moment while she and her friends pick up the things for the wedding, iv. 19³⁷⁻³⁹. Arriving at the sanctuary, she is again dumfounded, iv. 19⁴¹, at seeing the Heroine as before.

Episodes 2^a and 2^b are simply repetitions of the same manoeuvres, iv. 19⁴³⁻⁵⁵ and iv. 19⁵⁵⁻⁶⁰.

Enters the King, with his Jester and Kuraṅgikā, iv. 19⁶¹. Effusive admiration on the part of the King, iv. 19⁶¹-20. The Jester shuts him up, iv. 20¹. The attendants proceed to arrange the wedding costume for the King and for "Ghanasāra-mañjarī," iv. 20⁴. It now transpires, iv. 20¹³, that the latter is no other than Karpūra-mañjarī. The ceremony is performed, iv. 21², and the King "takes his seat as an Emperor," iv. 21⁴.

Behind the stage, a Bard congratulates him, iv. 21⁶; the King felicitates himself, iv. 23; and the play closes with the usual benediction.

5. Dramatis Personæ.

Chanda-pāla, the King.

Kapīñjala, his Jester (Vidūshaka), a Brahman.

Vibhrama-lekhā, the Queen.

Vichakshaṇā and Sāraṅgikā, her attendants.

Bhāiravānanda, a master magician.

Kāñchana-chanda and Ratna-chanda, two bards.

Porteress, an unnamed woman, who serves as door-keeper.

A tame parrot.

Karpūra-mañjarī, the Heroine.

Kuraṅgikā, her confidante.

NOTE.—The Heroine is the daughter of Vallabha-rāja, King of Kuntala, and of his wife, Çaçi-prabhā (p. 240). The latter is the sister of Vibhrama-lekhā's mother. The Heroine and the Queen of our play are therefore first cousins (daughters of sisters).

ABBREVIATIONS.—For abbreviated titles of books and papers cited, see pages 175-177.

KARPŪRAMAÑJARĪ.

ACT I.

PROLOGUE.

INVOCATION.

ALL hail to Sarasvatī!¹ joy to the poets, Vyāsa² and the rest! may the most excellent words of others too³ turn out highly acceptable to the critics! may the Vāidarbhī style of writing⁴ flash like a revelation upon us,—so too the Māgadhī and also the Pāñchālīkā! may the connoisseurs of poetry let these styles melt on their tongue, as do Chakora birds with the moon-beams!⁵ 1

Moreover:

Ever cherish ye deep reverence for⁶ the loves of Cupid and [his wife] Rati, in which no hurried embraces are noticed, no noisy kissing is going on, nor amorous beating of the breasts.⁷ 2

[*End of the invocation.*]⁸

STAGE-MANAGER. May the union of Īiva and [Pārvatī, his wife,] the Daughter of Himālaya, who are dear to the hosts of the Gods, whose pledge of love is [their son,] the Six-faced [God, Kārttikeya], and who are adorned with a crescent moon [on their brows], yield you happiness. 3

And again:

Victorious is Rudra,⁹ who often, as he bows low¹⁰ to assuage [his Pār-

¹ The Goddess of Speech.

² Reputed author of the Mahā-bhārata.

³ That is, of this dramatic company, no less than those of the more famous poets.

⁴ The styles (rīti) are enumerated at Sāhitya-darpaṇa, no. 625 f. See Kāvya-darṣa, I. 40 f.

⁵ On which they are said to feed.

⁶ 'Bow down (far, i.e.) low before.'

⁷ 'Loves, not possessing noticed embrace-gurries, nor produced kissing-noise, nor performed breast-beatings.'

⁸ Recited presumably by the sūtra-dhāra or Director (who here makes his exit); and, if so, an interesting survival of older dramatic usage. See Konow's Essay, p. 196; and Lévi, pp. 379, 135. The "Director's" first subordinate seems to have been the "Stage-manager"; and subordinate in turn to the latter was his "Assistant." See p. 217.

⁹ Tantamount to Īiva.

¹⁰ 'In his bowings.'

vati's] jealous anger, lays—a bit quickly¹—at the lotus-like feet of the Daughter of Himālaya his offering of pearly moon-beams.² together with a silvery conch made of the moon's slender crescent and filled to the brim³ with waters of the Ganges of Heaven, and places his two hands the while [in token of reverence] on his bowed head. 4

[Walks about the stage and looks toward the tiring-room.]

But our players seem [already] to be busy about their acting: for one actress is getting together such costumes as suit the rôles; another is twining garlands of flowers; [4] a third is putting the masks in order; some one seems to be rubbing colors on a palette; here they are tuning⁴ a flute; there a lute is being strung; [8] and here they are making ready three drums; here the noise of timbrels is heard; [10] there they are rehearsing the introductory stanza. So I'll call some attendant and inquire.

[Looks toward the tiring-room and beckons.] [13]

[Enters the Assistant of the Stage-manager.]

✓ ASSISTANT. Sir, your commands. [15]

STAGE-MANAGER. You seem to be busy about a play, are you not?

ASSISTANT. To be sure. We are going to enact a Saṭṭaka.

STAGE-MANAGER. But who is the author of it?

ASSISTANT. Your worship, let this be answered: who is called "Moon-crowned"?⁵ and who is the teacher of Mahendrapāla, the crest-jewel of the race of Raghu? 5

STAGE-MANAGER. [Reflecting.] Aha! that, I think, is an answer in the form of a question: [aloud] Rāja - - - ṣekhara!

ASSISTANT. [Yes,] he is the author of it.

STAGE-MANAGER. [Recollecting.] It has been said by the connoisseurs:

"Saṭṭaka" is the name of a play which much resembles a Nāṭikā, excepting only that Praveçakas, Vishkambhakas, and Aṅkas do not occur. 6

[Reflecting.] Then why has the poet abandoned the Sanskrit language and undertaken a composition in Prākṛit?

¹ For fear lest her anger increase.

² 'Of moon-light pearls.'

³ See under ā. Literally, 'to the root,' and so, 'radically, completely.' Similarly at ii. 2^a.

⁴ See OB. under sthāna 1 (w).

⁵ Literally, 'Having the night's beloved (raanivallaha) [i.e. the moon, which is also called rāja] as his crown' (sihaṇḍa) [Sanskrit, ṣikhaṇḍa, used as an equivalent for ṣekhara]. That is, the assistant's reply is couched in the form of a charade.

ASSISTANT. Sanskrit poems are harsh; but a Prākṛit poem is very smooth; the difference between them in this respect is as great as that between man and woman. 7

And he who is expert in all languages¹ has said :

The various themes remain the same; the words remain the same, although undergoing [certain phonetic] modifications²: a poem is a peculiar way of expression,³ be the language whichsoever it may. 8

STAGE-MANAGER. And has he then [the poet] made no statement about himself?

ASSISTANT. Listen. A statement has indeed been made by one of his poet contemporaries, the author of the story of Mṛgāṅkalekhā, by Aparājita,⁴ namely, as follows :

He who has risen to lofty dignity by the successive steps of young poet, chief poet, and teacher of King Nibbhara,⁵ [i.e. Mahendrapāla], — 9

He is the author of it, the famous Rājasekhara, whose merits make resplendent the three worlds even, [and] are left unblemished [even] by the rivalry of the moon. 10

STAGE-MANAGER. At whose instance then are you enacting the play?

ASSISTANT. The crest-garland of the Chauhan family,⁶ the wife of the chief poet Rājasekhara, the lady whose husband wrote the play, Avantisundarī, — she desires us to enact it.⁷ 11

Moreover :

In this excellent Saṭṭaka, which is a river of poetic flavors, [King] Chāṇḍapāla, the moon of our earth, in order to achieve the rank of an Emperor, takes to wife the daughter of the Lord of Kuntala. 12

STAGE-MANAGER. Come, then ! what we have at once to do let us accomplish; for the Director and his wife, who have taken the parts of the King and the Queen, are waiting in the tiring-room.

[The two walk about the stage and exeunt.] [4]

[End of the Prologue.]

¹ This seems to refer to Rājasekhara. — The following jadhā is like the Greek "recitative ὅτι."

² Such namely as obtain between Prākṛit words and the corresponding Sanskrit ones.

³ That is, its distinctive character lies in

its mode of expression. The definition is, in the original and as we give it, loose.

⁴ See p. 197.

⁵ See p. 178.

⁶ See p. 180, and C. M. Duff's Chronology of India, p. 277, and Journal of the Royal Asiatic Society, 1899, p. 548.

⁷ Lit., 'it, the work of her husband.'

[Then enter the King, the Queen, the Jester, and, according to rank, the attendants. All walk about the stage and take seats in due order.] [7]

KING. O Queen, daughter of the sovereign of the Deccan, I congratulate you that the spring is begun.¹ For,

Inasmuch as the maidens no longer put much wax on their lips,² and do not in arranging their braids anoint them with fragrant oil, and do not put on a bodice, and are indifferent even as to the use of the thick saffron³ for their mouths,—therefore I think the festal spring-time is at hand and has overcome by its power the cold. 13

QUEEN. I too, in my turn, will congratulate you.

Now that the frosts are gone, [again fair maidens] rub their pearly teeth.⁴ Little by little [again] they set their hearts on extract of sandal.⁵ At this season, behold, couples sleep on the verandas of their dwellings,⁶ the blankets heaped [unused] at the foot [of their couches]. 14

FIRST BARD. [Behind the stage.] Victory, victory to thee, [O King]! Thou gallant of the women of the East, thou champak-bloom ear-ornament of the town of Champā,⁷ thou whose lustre (*rāḍhā*) transcends the loveliness of Rāḍhā,⁸ who hast conquered Assam by thy prowess, who

¹ See p. 214–216.

² As they would in the cold weather to prevent chapping.

³ In the Indian materia medica (see Dhanvantariya Nighaṇṭu, p. 96) saffron is esteemed fragrant and pungent and hot and as a specific for cough, phlegm, and sore throat. Hence pretty girls have less need of it at the end of the season of cold and of colds.

⁴ With rind of betel (cp. p. 181). Konow cites Viddh., p. 75² (chollida = gharṣita), and H. 4.395 (choll = takṣ): 'Fair maidens (do, i.e. putzen, un-mrjanti) cleanse their teeth.' This too is a sign of returning spring: for in the cold weather, it was actually painful to cleanse them because of cracked lips. — Vāsudeva renders chollanti by sphuranti: 'the teeth-jewels flash,' i.e. girls show their pearly teeth in laughing, which they could not bear to do while their lips were so chapped. Cp. Rtu-saṁhāra, iv. 6.

⁵ Esteemed as the most eminent refrigerant (Dhanvantari, p. 93), and so the exact opposite of the calefacient saffron. Cp. Indische Sprüche, 1763, 2215.

⁶ Ghara seems to include the whole

dwelling-place, i.e. the central bungalow and all the adjoining compound. In cold weather, people slept, for the sake of warmth, in the antar-grha, the innermost apartment or perhaps the central bungalow. Now, on account of the heat, they have left off doing so, and sleep in the sāliās: these may be thatched-roofed sheds without walls (to secure shade and allow circulation of air), or else verandas around the antar-grha; and might, in either case, be called majjhima as being 'between' the antargrha and the walls of the compound.

Vātsyāyana, Kāmasūtra, ed. Bombay, 1891, p. 44, 45, speaks of a dwelling with spacious court, and with two sleeping-rooms (bhavanam dvi-vāsagrham), an inner (ābhyantaram) and an outer (bāhyam); the comment refers also to the vāstuvidyā.

⁷ The champak-tree has a very fragrant golden flower much used as a decoration for the hair and ears. The far-fetched metaphor of the bombastic panegyrist is chosen here in part for the sake of the pun.

⁸ Literally, 'O thou, having the loveliness of Rāḍhā [a district of western Bengal]

providest merry-makings (*keli*) for Hari-keli,¹ who mayst well make light of² the beauty of genuine gold, who delightest us by the comeliness of all thy person! — May the beginning of the fragrant season [spring] be a joy to thee! For now,

Cool from the Malabar mountains, are coming the [vernal] breezes.³
 Wanton they ruffle the down on the cheeks⁴ of the Pāṇḍian women,
 Breaking the jealous pride⁵ of the tender maidens of Kāñchi,
 Filling the matrons of Chola with passion for love's embraces,
 Waving the tresses [fair] of the beauties that dwell in Kārṇāṭa,
 Tying the knots of love 'twixt the Kuntala girls and their lovers.

15

SECOND BARD. [*Behind the stage.*] The champak bloom has become like to a Marāṭha girl's cheek when rubbed with saffron-paste.⁶ The jasmynes, with blossoms as fair as slightly churned milk, are bursting and bursting.⁷ The dhak-tree,⁸ blackish at the root,⁹ and with bees clinging to its tips, looks as if bees were clinging to it from head to foot¹⁰ and drinking its juices.

16

KING. Dear Vibhramalekhā, say not that I have congratulated thee, nor that thou hast congratulated me; but rather that both of us have been congratulated by the two bards, Kāñchana-chaṇḍa and Ratna-chaṇḍa.¹¹ [2] So now to her heart's content let my Queen with eyes as big as [her]

surpassed by thy (rāḍhā or) lustre' — again a pun.

¹A name for Bengal (Hemachandra, 957) — again a pun.

²Literally, 'hast made light of,' i.e. art so handsome that thou canst well afford to do so. — When it comes to the version of Indian panegyric, English is poor indeed.

³Cp. Madanikā's song kusumāṇha-piā-dūao, near the beginning of act i. of Ratnāvalī (translated, Wilson, ii. 270). Also, Kādambarī, p. 437⁵. Similarly Tennyson, Locksley Hall, line 20, "In the Spring" etc.

⁴Literally, 'Wanton in causing horripilation on the edges of the cheeks.'

⁵So that they yield to the seductions of love. The same idea at II 50^b and III 30^a.

⁶Of saffron it is also said that it will make the face as fair as the full moon's disk — Yogaratnākara, under kaudrārogacikita, p. 382²² of Poona ed. The tertium comparationis appears to be the color common to the

golden-hued champak blossom and to the flesh-tint of the cheek when somewhat yellowed by the overlaying of saffron.

⁷The flowers of most varieties are very fragrant and of pure milky whiteness — cp. i. 19^a.

⁸The Butea frondosa, a middle-sized tree, its trunk crooked and covered with ash-colored, spongy, scabrous bark. Lac insects [Coccidæ] are frequent on its small branches and leaf-stalks. So Roxburgh, p. 540 f. The lac exudes from the punctures made by the coccus. — See Griffiths, fig. 72 and pl. 63.

⁹So that this too (see preceding note) looks as if bees were swarming upon it.

¹⁰Literally, 'appears (notatur) as if quaffed by bees that cling [to it] even in two directions or points, i.e. even at top and bottom.' — Perhaps bhasala (here rendered 'bee') refers (inaccurately?) to the coccus insects.

¹¹He is called by the equivalent name Mānikya-chaṇḍa at III 26¹.

open palm,¹ contemplate this festal season of spring :²—[of spring,] that quickens bold maids unto amorous flurry ; that sets a-dancing like dance-girls the creepers that sway in the Malabar breezes ; that sweetly recites its pañchama-note in the throats of the soft-throated [cuckoos] ;³ that brings forth in ample measure the rods for the bows of Cupid and speedeth the arrows of love with vehemence none may hinder ;⁴ [of spring,] the loved friend of [that] matron staid, [the Earth,] the Keeper of Treasure. [3]

QUEEN. The Malabar-breezes have indeed begun, as the bards have said. For,

Waving the garlands that hang in the doorways of Lañkā,⁵ slowly swaying the sandal-tree thickets in the hermitage of Agastya,⁶ blended with odors of camphor, making to tremble the clumps of açoka,⁷ setting completely a-dancing the creepers of betel, impetuously kissing the waters of Tāmraparnī,⁸ [hither at last] are blowing the breezes of Chāitra.⁹ 17

And again:

“Your jealous pride quit ye, [fair maids]! give [each] to your darling a glance, be it never so restless!¹⁰ [for] tender youth, that plumps your swelling breasts, by days is measured,¹¹ five [perchance], or ten!”—such is, as it were, the Five-armed God’s¹² all-galling command, disguised

¹ Cp. note to i. 32.

² I take mahūsava (madhu-utsava) as an instance of rūpaka (Daṇḍin’s Poetics, ii. 66) and interpret it, not as ‘spring-festival,’ but rather as ‘the spring which is like to a festival,’ and so, ‘the festal season of spring.’ Similarly, ‘creeper dance-girls,’ i.e. ‘creepers that are like dance-girls.’

³ Literally, [spring,] ‘possessing the note, sweet and recited (or sweetly recited), in the throats of the soft-throated [kokilas or koils].’

⁴ I take this as a copulative compound (Whitney, Grammar, § 1257) made up of two possessive compounds: literally [spring,] ‘possessing abundantly-produced Cupid’s-bow-rods and possessing unbroken arrow-impetuosity.’—The exceedingly long word is notable for its excessive alliterative use of *nd*’s.

⁵ Ceylon.

⁶ Located on a crest of the Malabar range

by the Rāmāyaṇa, ed. Bombay, iv. 41. 15 ; but a later stanza (34) of the same canto inconsistently puts his dwelling on Mount Kuñjara in Ceylon.—The canto contains many of the geographical allusions which occur in this play. Cp. Lassen, Indische Alterthumskunde, i. 153 f.

⁷ Kañkellī, a name for the açoka-tree—see my notes to l. 20²⁷.

⁸ A river rising near the southern end of the Western Ghats and flowing generally south and east to the gulf of Manar. At present the name Malaya is hardly applied to the Ghats so far south.

⁹ The first month of spring, March–April, p. 214.

¹⁰ Literally, ‘a glance, followed by unsteady movements (of the eyes).’

¹¹ Literally, ‘youth [is] for days.’

¹² Cupid’s.—For 20 names of Cupid and for names of his belongings, see Hemachandra, 227 ff.

under the melodious warblings of the cuckoo, which the festal season of Chaitra [just now] hath suddenly given.¹ 18

JESTER. Hi there! among you all, I'm the only one that's a bit of a scholar: for my father-in-law's father-in-law used to lug around books at another man's house.

ATTENDANT [Vichakshana]. [*Bursts out laughing.*] Got your learning by direct inheritance, then, didn't you? [4]

JESTER. [*Rather nettled.*] Ha, you slave-girl's child, who'll be a bawd in your next birth, you Vichakshana, Small-Fraction-er!² am I such a fool as to be laughed at even by you? [6] And besides, — O you polluter of other men's sons, you light-o'-love,³ you terror of the gambling-hells, hand and glove with ruined folk!⁴ — what have you got to say against my inheriting my learning?⁵ please take notice that they who are born in Akāla-jalada's family do get their learning by inheritance! but there's no use in talking. — "Bangle on your wrist, no need of a mirror."⁶ [10]

VICHAKSHANA. [*Reflecting.*] Right you are! — Nor of asking⁷ the bystanders if a horse is speeding, when you see him on the dead run. — Come now, give us a description of spring. [14]

JESTER. How do you come to be standing there chattering like a caged starling?⁸ You don't know anything. — So I'll give my recitation

¹ I find a very similar thought in Kāya-prakāṣa, x. 106, p. 705, ed. Bombay (given also by Böhrling, Sprüche, 2021, kṣipah, etc.).

² I coin this word to reproduce the jingling and riming billingsgate of the original — pillakkhapa viakkhane, 'insignificant Vichakshana'; and neglect the -ā.

³ An unclear word; perhaps 'having the character of a bee' (in its flight), i.e. 'unsteady, capricious.'

⁴ 'O thou, united with ruined folk,' root truṣ.

⁵ 'Was the inheriting of my learning a discredit?'

⁶ The fact is as plain without talk as is a bangle on your wrist without a mirror. This last seems to be a proverb (p. 206) and in abrupt form.

⁷ That is, 'and no need of asking' etc. — Apparently a second proverb of the same purport as the foregoing.

⁸ 'Caged sārīā.' The same as the maana-sārīā, Skt. madana-sārikā. From maanā or mayapā Platts derives mainā, the name of the mina bird: see his Hindustani Dic'y, under mainā, p. 1108a. The mina is the talking starling or religious grackle of India, the Eulabes religiosa: see Century Dic'y, under Eulabes, and picture.

As Dr. Konow tells me, the sārīkā is mentioned with the parrot (suke sālīkā) as early as Aśoka's reign, namely in Edict 5 of the Delhi Pillar: see Senart, Les édités des piliers, p. 44, 65, or Bühler, ZDMG. xlv. 64, 69, or Bühler, Epigraphia Indica, II. 259.

The birds are habitual companions in literature and in life. A caged parrot and the mina are mentioned together, Mṛcchakaṭikā, ed. Stenzler, p. 71¹⁶, the latter as chattering (kurukurādi) like a saucy house-maid. Cp. the whole scene with the caged sārīā, Ratnāvalī, beginning of act II.; and parrot

before my old man¹ and the Queen : for musk isn't sold in a petty hamlet or a jungle ; nor is gold tested without a touchstone.² [18]

[*So saying, he recites.*]

The Sinduvāra shrubs that bear a quantity of blossoms like to rice-pudding,³—my favorites are they ; and also the multitudes of fair jasmine blooms, like to strained buffalo-milk.³ 19

VICHAKSHAṆĀ. [*Derisively.*] Your words are as paltry as you yourself are.⁴

JESTER. Well then, Miss Noble-Words, do *you* give a recital.

QUEEN. [*Smiling a bit.*] Friend Vichakshaṇā, you're rather puffed up⁵ with pride before us on account of your strong poetic ability. [5] So then, do you recite now, before my lord, [the King], a bit of poetry of your own making : for that is true poetry which will bear recital⁶ in the assemblies ; that is pure gold which proves clear⁷ on the touchstone ; she is a true wife who gladdens her husband ; he is a true son who makes his family illustrious. [7]

VICHAKSHAṆĀ. As the Queen commands. [*So saying, she recites.*]

episode of this play, iv. 4. In KSS. 77, parrot and mina tell stories. — Caged birds in frescoes, Griffiths, pl. 45.

The Indian exquisite (nāgarika) spent the time between his forenoon meal and his midday nap in teaching his parrots and starlings to talk : see Kāmasūtra, ed. Bombay, 1891, p. 48¹¹, 49¹⁸ ; Bāṇa's Kādambārī, p. 356 end. For this accomplishment both birds have great capacity. They can rattle off at a great rate the Vedas and Āśtras, which they incessantly overheard : Kādambārī, p. 81¹, 38 ; cp. Harshacharita, p. 244⁷, 221 end ; also, above, p. 204, Pischel. Secrets must not be told in their presence : comm. to Manu vii. 149. A very learned parrot appears at KSS. lix. 28 ff. Both birds alike come to grief for their much talk, Sprüche, 899.

See T. C. Jerdon, Birds of India, Calcutta, 1863, ii. p. 320-340 ; R. C. Temple has a valuable paper about the bird, Panjābī Shārak, Indian Antiquary, xi. 291-3 : cp. xiv. 305 (Aelian's description). See also Wilson, Hindu Theatre, ii. 277 ; and Index to Ridding's Kādambārī, p. 225, under maina. While I am studying this subject, my friend Rouse, of Rugby School, sends me his charming

book, The Talking Thrush, London, 1899. And Bloomfield refers me to Kāuṣika, x. 2. etc. (very pretty symbolism).

¹ The Sāhitya-darpaṇa, no. 431, allows vaassa, 'comrade,' as a form of address to the king, to be used by royal sages and by the jester. When so used by the jester, with pia-, it seems to me to connote no less familiarity than our colloquial "Old Man." — The chief of police uses it when he offers to treat the low-caste fisherman, who, after finding Çakuntalā's ring, gives part of the money-reward to the officers (end of prelude to act vi.). Cp. preface, p. xix.

² I mustn't cast my pearls before swine, nor seek the applause of "the unskilful." Only "the judicious" must pass upon my verses. — Proverbial expressions again.

³ In whiteness. Cp. i. 16^b and Kādambārī, p. 100, 261. — The Jester's verses smack of the kitchen.

⁴ 'Your words match your own paltriness,' taking kantārattana as = kārpanya.

⁵ For uttāṇā, Konow cites Pāyālacchī, st. 75.

⁶ 'That is poetry which is recited' etc.

⁷ Sub voce nīvvaḍ : cp. H. 4. 62.

The winds that had almost died on¹ the flanks of the mountains of Lañkā, that had grown weak from filling wide-expanded hood after hood of the serpents,² wearied with dalliance,³—at this season, they, as Malabar-winds, mingling with the sighs of maids whose lovers have left them, have become, suddenly, although in their childhood,⁴ strong, filled as it were with freshness. 20

KING. Truly, Vichakshaṇā is clever (*vichakshaṇā*) by reason of her skill in expression and her variety of diction. And so, she stands—what else?—as a crest-jewel of poets.

JESTER. [*Nettled.*] Then why don't you say it straight out: "Vichakshaṇā's at the tip-top in poetry, [and I,] Kapiñjala, a Brahman, at the very bottom"? [4]

VICHAKSHAṆĀ. My good man, don't get excited. It's your poem that betrays your poetic ability:⁵ for your words, fine [enough in themselves], although [spent] on a matter blameable for paltriness,—like a string of pearls on a flabby-breasted [old hag], like a [trig] bodice on a pot-bellied creature, like the collyrium pencil⁶ on a one-eyed woman,—are not over and above charming. [7]

¹ Root *akhal*: 'stumbled,' or (as we say of the wind) 'fallen'; and so, 'checked by.'

² Literally, 'had come to impoverishment in the wide-expanded hood-row's (subjective genitive!) swallowing.' The ranks of expanded hoods of the female serpents have swallowed so much of the wind that its force has slackened! Characteristic exaggeration! Quite similar is the idea of Dandīn, who calls the slack south-wind the "leavings from the repasts of the serpents of the Malabar hills," *Daṣakumāra-charita*, I. v., beginning—"The snakes, 'tis said, on wind are fed." Spruche, 4873, *phani pavanabhuk*: cp. 4376. "The Cobras . . . prefer taking their food at dusk or in the night."—Fayrer, p. 6.

My colleague, Mr. Samuel Garman, Herpetologist of the Agassiz Museum, kindly refers me to Sir Joseph Fayrer's *Thanatophidia of India*, 2d ed., London, 1874. Plates 1-6 of this magnificent folio are devoted to the very deadly *Naja tripudians*, the Naga, or Cobra di Capello. I quote from page 7: "Some of the snake-catchers have a curious notion concerning the sex of the Cobra. They

say that the hooded snakes are all females and poisonous; and that the males are all hoodless and innocent." It is not venturesome to assume that this belief, albeit unfounded, was current a thousand years ago and accepted by our poet. Hence the significance of his specific mention of the female serpents. The males are in fact smaller than the females, Mr. Garman tells me.—If Fayrer is not accessible, the reader may consult Joseph Ewart's *Poisonous Snakes of India*, London, 1878.

³ Cp. *Bhartṛhari's ardhama nīṭva*.

⁴ Because the season in which they blow has only just begun.—The whole stanza is commented in Jhalkikar's ed. of *Kāvya-prakāṣa*, iv. 41, p. 167.

⁵ That is, if you have any: and here, yours show that you haven't.—I purposely use 'betray,' as having, like *pisunedi*, a sinister connotation.

⁶ That is, the strokes of the pencil with which women applied the collyrium to blacken their eyelids and eyebrows by way of adornment.

JESTER. With you, on the contrary, although your matter was charming, — it wasn't pretty, the way you strung the words together. [8] Like a row of copper bells on a golden girdle, like trimmings of coarse silk on a [fine] silken fabric, like sandal-ointment on a girl of loveliest tint,¹ — it [your language] doesn't partake of the elegance [of your ideas].² But in spite of all that, you do get praised. [10] ✓

VICHAKSHAṆĀ. My good man, don't get excited. There's no rivaling you: for you, though unlettered as the iron beam of a goldsmith's balance, are employed [in a, *that is*] as part of a [still finer] balance for weighing jewels; while I, though lettered like a [common] balance, am not employed in the weighing of gold.³ [14]

JESTER. If you ridicule me that way, I'll tear off that part of you that goes by the name of Yudhishṭhira's eldest brother,⁴ your left one, and your right one too, in a hurry. [15]

VICHAKSHAṆĀ. And I'll break that part of you that goes by the name of the asterism⁵ following Latter Phalgunī, in a hurry. [16]

KING. Man, don't talk that way. She has some standing⁶ in the line of poetry. [18]

JESTER. [*Nettled.*] Then why don't you say it straight out: "Our little hussy's a first-rate poet, ahead even of Harivṛddha, Nandivṛddha, Poṭṭisa, Hāla, and the rest"? [*So saying, he prances around on the stage.*] [21]

VICHAKSHAṆĀ. [*Derisively.*] You take yourself off to where my first swaddling-clothes went.⁷ [23]

¹ To an Occidental, *gāura*, 'yellowish' is a doubtful compliment: it is applied to a beautiful woman of golden flesh-tint, at *Rāmāyaṇa* v. 10. 52, ed. Bombay, and is used similarly here, as I think.

² Or, your uncouth words do not support or keep from falling (*avalambedi*), that is, do not keep from appearing ridiculous, the elegance of your ideas. — The jester's words are good and his subject bad (like pearls on a hag): Vichakshaṇā's words are bad and her subject good (like a coarse patch on a fine fabric). I am not sure about *avalambedi*. If I am right, the sandal-ointment seems out of place.

³ Presumably, the beam of the common balance, for bulky things like cotton, had

its divisions marked by letters (*akṣaras*); while the beam of the balance for weighing gold or finer objects was not lettered. At any rate, the play of words on "unlettered" (= 'unmarked' and 'illiterate') and "lettered" (= 'marked' and 'literate') is palpable. — She means, "you, jester, are a rough stick; but are employed on work (poetry) as fine as gem-weighing — that is, royal favor gives you a chance at 'high art': while with me the case is reversed."

⁴ *Karṇa*: *karṇa*, as appellative, means 'ear.'

⁵ *Hasta*: *hasta* means also 'hand.' See p. 214.

⁶ Compare BR. vii. 1330, under *k*).

⁷ That is, "to the devil knows where!"

JESTER. [*Turning his head to look back.*] And you—to where my mother's first set of teeth went.¹ [25] Here's luck to such a royal court as this, where a hussy appears [to be set] on a par with a Brahman, where strong drink and the five products of the [sacred] cow are put in one and the same dish, where glass and ruby are employed together on the [same] parure. [26]

VICHAKSHAṆĀ. In this royal court may you have that² put on your neck [namely, a half-wring, as we might say], which the Exalted Triple-eyed God [Īva] wears on his head [namely, the half-ring of the moon]; and may your head be well bruised by that [namely, the touch of a foot] by which³ the longings of the aṣoka tree are satisfied [namely, the touch of a maiden's foot]. [27]

JESTER. Ha, you slave-girl's child, you terror of the gambling-hells, you wholesale polluter of young men,⁴ you street-walker! that's the way you talk to me, [is it?] well then, as sure as I'm a great Brahman,⁵ you shall get that by which, about February or March, the longings⁶ of the horse-radish tree⁷ are satisfied; and that which a strong but lazy bull gets from the outcastes.⁸ [29]

VICHAKSHAṆĀ. While I, if you go rattling on that way, like the [jingling] bangles on my foot,⁹ with my foot I'll smash your face. And

¹ "To the devil knows where."

² The *ardha-candra*, literally, 'half-moon,' serves as Īva's diadem (cp. i. 3^a); but the word means also 'the hand bent like the crescent moon for clutching.' 'To (give, i.e.) put a half-moon on a man's neck' = 'to wring his neck.'

³ Literally, 'by which the aṣoka tree gets its *dohada*:' *dohada*, 'the whimsical longing of a pregnant woman,' is here the desire of the budding tree to bloom. This is accomplished by the touch of a fair maid's foot. The "touch" as applied to the jester would be a rude kick.

The aṣoka is one of the loveliest of Indian trees. It blooms at the beginning of the hot weather, say the botanists; when touched by a fair maiden's foot, say the poets.—The latter have very much to say about it; compare ii. 43, below, and Vāsudeva's Scholion thereto, and see especially ii. 47. Indeed, the *Sāhitya-darpana* makes the matter to be one of "common notoriety"—see no. 576,

under *khyāti*. . . *viruddhatā*, and p. 228 end. See also Paul Elmer More's "Century of Indian Epigrams," no. XI; and *Sprüche*, 5693, *raktāṣoka*, a stanza which some Mss. insert in the *Vikramorvaṇi* immediately after *raktakadamba*, iv. 30. The flowers are of a beautiful orange color, changing gradually to red.

⁴ Seems to mean the same as *para-putta-viṭṭālīni*, i. 18⁹.—But Vāsudeva, p. 171⁸, explains it as 'getting your living by perjury,' taking *kosa* as 'false oath.'

⁵ 'By the word of me, a great Brahman.'

⁶ Sarcastically here.

⁷ *Moringa pterygosperma*, called *daṇḍamūla* at Rājānighaṇṭu, p. 142, Poona. The bulbs are cut up for a pungent sauce and the limbs are torn off for their flowers.

⁸ A cut in his nose, for the insertion of a nose-ring (cp. Manuvaring, *Marāṭhī Proverbs*, no. 201).—Cp. Hemachandra, 1268, and *Marāṭhī baila*.—For ablative, see p. 203.

⁹ The point of comparison between the jester and the bangles is the senseless noise

what's more, I'll tear off from you the pair of parts [your ears] that go by the name of the asterism¹ that follows Latter Ashādhā, and chuck 'em away. [31]

JESTER. [*Walking testily about the stage — then in a rather loud voice, behind the curtain —*] Commend me to such a royal court as this — when² it's a devil of a way off! [a court] where a slave-girl sets up a rivalry with a Brahman! Well, from this day on, I propose — obediently paying my humble duty to my worshipful spouse Vasum̐dharā — to stay just at home! [*Laughter all round.*] [35]

QUEEN. What sort of fun can we have without our worthy Kapiñjala? [or] how adorn our eyes beautifully without collyrium? [36]

JESTER. [*From the tiring room.*] Oh no, you won't get me to come back, not by a long shot! better look out for somebody else to be your "old man": or perhaps you might put this mean little wench in my place, after giving her a mask with a long beard, and awful ears.³ — I'm the only one among you that's dead and done for; but you — here's life to you for a hundred years! [41]

VICHAKSHAṆĀ. Don't try to make up with⁴ the Brahman Kapiñjala: conciliation only makes him all the harsher, just as sprinkling water on a knot in a hempen rope makes it all the tighter. [43]

QUEEN. [*Looking in every direction around her.*] For that the God of Day, resting his glance on the unsteady swings that are tossed to and fro by the feet of the singing wives of the herdsmen, driveth his car with halting coursers,⁵ — therefore are the days very, very long.⁶ 21

JESTER. [*Reëntering hurriedly.*⁷] Give place, give place!⁸

KING. For whom?⁹

JESTER. Bhāiravānanda is standing at the door.

that both make. Pāda-lagga, 'attached to my foot' = 'on my foot.'

¹ Strictly speaking, Abhijit (containing α Lyrae) comes next after Latter Ashādhā, but it is so far from the ecliptic as hardly to count. Then comes Çravaṇa: çravaṇa means also 'ear.' See p. 214, and Whitney's Essay on the Lunar Zodiac, there cited, pages 410, 409, and 355.

² Literally, 'such a court is praised when' . . ., like the German *das lobt ich mir*.

³ "Ears like a bamboo cup" — says the Scholiast.

⁴ I take anu-saṁdhedha as a Prākṛit

counterpart of anu-saṁdhayata, from saṁdhay as denominative of saṁdhi.

⁵ Literally, 'goes, having a limping-steed car, a car with limping steeds.'

⁶ This stanza is a covert hint (dhvanyate) at the fact that she greatly misses her jester. — Scholiast.

⁷ See Lévi, Théâtre, p. 374.

⁸ Although this English phrase means 'make way or room,' it is perhaps the nearest feasible equivalent for what is literally 'a seat, a seat!'

⁹ 'What (purpose is there) with it (the seat)?'

QUEEN. The one who is popularly reported to be a wonderful master magician? [5]

JESTER. Yes, to be sure.

KING. Have him enter.

[*The Jester goes out, and reenters with the Magician.*]

BHĀIRAVĀNANDA. [*As if a little boozy.*]¹

As for black-book and spell,—they may all go to hell!²
My teacher's excused me from practice for trance.³
With drink and with women we fare mighty well,
As on—to salvation—we merrily dance!⁴

22

Moreover:

A fiery young wench to the altar I've led.⁵
Good meat I consume, and I guzzle strong drink;
And it all comes as alms,—with a pelt for my bed.
What better religion could any one think?⁶

23

And again:

Gods Vishṇu and Brahm and the others may preach
Of salvation by trance, holy rites, and the Vedies.⁷
'Twas Umā's fond lover⁸ alone that could teach
Us salvation plus brandy plus fun with the ladies.

24

¹ See A. V. W. Jackson on tipsy episodes in plays, *Am. J'n'l of Philology*, xix. 250.

² Literally, 'I know nothing of (= I ignore) spells [and] Tantras.' The latter I take here to be the treatises called Tantras—cp. Aufrecht, *Bodleian Catalogue*, 91-95.

³ The intent contemplation which was very anciently and widely practised in order to bring on a state of hypnotic trance.

⁴ Literally, 'unto salvation we go, following the Kula way.' The "Kula way" is so called because its followers (Kāulas) refer to a Kula Upanishad as scriptural authority for their practices (Williams).—The union of the male principle in nature with the female is typified in the androgynous form of Īṣa, in which the right side is male and the left is female. The latter represents the personified 'Power' of nature (śakti= 'power'), and her worshippers are called Śaktas or Followers of the Left-hand Way. This worship degenerated into the most indescribable licentiousness. It was ostensibly practised in order to attain, in the manner prescribed by the Tantras, the supernatural powers such as the

Magician is here supposed to possess.—The reader may consult Monier-Williams, *Brahmanism and Hinduism*,⁴ p. 180-186.

For the doubtless satirical juxtaposition of sensuality and salvation, cp. a lampoon on the Buddhists, cited by Leumann, *Wiener Zeitschrift für die Kunde des Morgenlandes*, iii. 332, which I render as follows:

A good soft bed; an early drink on rising;
Dinner at noon; his toddy in the evening;
Sweetmeats at night;—to crown it all, salvation!

See? that's the way your Īṣa-son would work it!

⁵ 'A hot strumpet has been consecrated (see *dīkṣa*) as lawful wife.'

⁶ Literally, 'to whom does the Kāula religion not appear charming?'

⁷ I have assumed "Vedy" (riming with "lady") as a colloquially humorous mispronunciation of "Veda," the name of the oldest holy scripture of India. It will seem natural enough to any Yankee.

⁸ Īṣa, as god of the Left-hand Śaktas.

KING. Here is a seat. Let Bhāiravānanda take it.

BHĀIRAVĀNANDA. [*Seating himself.*] What'll you have me do?

KING. Glad to see a wonder in 'most any line you please.

BHĀIRAVĀNANDA.

I can bring down the moon to the ground
And show you its rabbit-face¹ round.
The car of the sun I can stop in mid-sky.
Wives of sprites, gods, or Siddhas through heaven that fly,
Or of Īiva's retainers,—I fetch 'em anigh.
Lord knows what on earth I can't do if I try.

25

So tell me what you'll have done.

KING. [*Looking at the Jester.*] Say, man, has a peerless gem of a woman been seen² anywhere?

JESTER. There is here in the Deccan³ a town named Vidarbhā. There I have seen one gem of a girl. Her let him "fetch anigh"⁴ [to us] here. [7]

BHĀIRAVĀNANDA. I am fetching her anigh.

KING. Bring down the full moon⁴ to the ground.

[*Bhāiravānanda represents in pantomime⁵ the practice for trance.*] [10]

[*Then enters, with a hurried toss of the curtain, the Heroine. — All gaze.*] [12]

KING. Oh, wonderful, wonderful!

Since the tips of her curly locks yet stick to her face, since her eyes are red with the washed-off collyrium, since drops are a-tremble on the massy tresses she holds in her hand,⁶ since she has but a single garment and that but half put on,⁷ — therefore I think this girl, who alone can fill me with wonder,⁸ was busied with her play in the bath⁹ [at the moment when she was] "fetched anigh" by yonder master Magician.

26

And again:

With one lily-hand arranging the border of the garment that falls on

¹ The Hindu sees, not a "man in the moon," but a rabbit (cp. H. C. Warren, *Buddhism in Translations*, p. 274), or a black-antelope (cp. note to ii. 20 below).

² We miss the *tae* or *tue* ('have you seen?') which appears in the variants, and is answered by *mae*, i. 25⁶.

³ See page 213.

⁴ Literally, 'the moon on the night of the full,' — in palpable allusion to the first line of the Magician's stanza (25), but

with covert allusion to any full-moon-faced beauty whom the king would be glad now to see.

⁵ See Lévi, *Théâtre*, p. 387.

⁶ Literally, 'hand-supported mass of sprays of hair.'

⁷ 'Since a single garment-border (or garment-skirt) has been put on.' — She had no time to put it all on properly.

⁸ Literally, 'sole-producer of marvels.'

⁹ Cp. ii. 24 and note to ii. 24³.

her rounded breasts so firm,¹ with the other restraining² the sari³ that flutters as she walks,⁴—who in a picture could her grace portray?⁵ 27

JESTER. For her bath she had doffed her ample parure. Her adornments were spoiled by the breaking of the waves.⁶ Her slender form shows neath her dripping vesture.⁷ This maiden's glance is the sum and substance of loveliness. 28

HEROINE. [*As she looks at them all—aside.*] That this is some great King is made manifest by the way in which he plainly unites the graces of dignity and charm.⁸ Of this one too I have an opinion, [namely,] that she is his First-Queen—you don't need to be told, in order to recognize Gāuri⁹ at the left side of the Half-woman God.¹⁰ And this is the master Magician. [5] Here again are the attendants. [*Stops to reflect.*] Then why does his look seem to make so much of me, even in the presence of his wife? [*So saying, she gives a coquettish glance.*¹¹] [9]

KING. [*Aside—to the Jester.*] When she suddenly, past my ear, shot a sidelong glance sharply flashing, [a flashing glance] whose brilliancy was like that of the cavities of the petals on the tips of the ketakas where the bee sucks,¹²—then was I whitened surely with the best of camphor

¹ Literally, 'on her firm-breast-hills': *thala* is used of parts of the body which may be considered as raised or elevated or projecting or rounded above or beyond its general surface—so of buttocks (ii. 1*), of cheeks, of breasts. Cp. BR., s.v. *sthala* (3*, 4*).

² Dr. Konow books the word, of course, under root *yam*.

³ The *kadilla* (defined by HD. as *kaṭi-vāstra*) is doubtless the sari (or saree or sary), a long piece of silk or cotton wrapped about the hips, with one end falling nearly to the feet and the other thrown over the head, and here the same as the *potta* or 'garment' of line b—since she wore but "one."

⁴ Literally, 'the *kadilla* which was moved (from the, i.e.) by the walking,' *caṅkramanataḥ*, Whitney, § 1098.

⁵ Literally, 'she is not portrayed in any one's picture.'

⁶ Of the pool or river in which she had been bathing.

⁷ Literally, (the glance of this one) 'having a body-lana (laā) coming into sight (ullāsin) from her dripping vesture,' *ollāśva-ullāsi-tanu-llaāe*: or, *ullāsin* might be

'radiant,' i.e. 'radiantly beautiful'—see BR. under *las* + *ud*.

⁸ Literally, 'This one is known as a king by this (*imipā*) profound-and-charming grace-union.' Here *imipā* means 'this which you plainly see, this plain or manifest' (union), reminding us a little of Latin *ille*. As used of the character, *gambhīra* is 'deep, solemn, dignified.'

⁹ Literally, 'Gāuri, even untold, is known:'—and it's just as easy, even without help, to recognize the Queen.

¹⁰ See note to i. 22^d.

¹¹ *Vāsudeva* defines *try-aṅgam* as *tiryag-udañcitam*, (she looks a look) 'bent sideways.' The king refers to this glance at ii. 1^d.—See notes on the coquettish glance, ii. 6*, iii. 2^d.

¹² Literally, 'when a sharp sideglance-flash was shot ear-igh suddenly,—[a flash] possessing brilliancy (*chavi*) like [that of] bee-sucked *ketaka*-tip-petal cavities.' I take *sav-* as 'with an ear-interval,' not hitting. *Kaṭāksachātā* occurs in the 2d example to *Sāhitya-darpaṇa*, no. 100, cited by BR. ii. 1072. The ppīe *āddhīa*, 'pulled at' by bees, is booked under *kṛy* + *ā*.

(*karpūra*),¹ bathed surely with moonlight. Meantime I am become overlaid as it were with dense pearl-dust. 29

[As before, aside — to the Jester.]

Oh, the splendor of her beauty!

Methinks her waist, circled with triple folds, were easily grasped even by a baby's fist, while to compass the expanse of her hips is not possible² even with the two arms.³ A tender child's hand suggests a comparison for the bigness of her eyes.⁴ And so [by reason of her beauty], it is not possible in a picture to portray her as she really is.⁵ 30

JESTER. Albeit her adornments are stripped off for the bath and her cosmetics are washed away by it, [yet] how lovely she is! or rather, let me say,

Even women who are devoid of [natural] beauty put on adornments, [for] they win a certain comeliness by such embellishment; [but] adornments make the comeliness even of a person who is naturally handsome to unfold itself [to still greater beauty].⁶ 31

KING. That's true of *this* girl, at any rate. For

Her loveliness is like to gold, untarnished, unalloyed.⁷ Her almond-eyes reach even to her ears.⁸ The expanse of her cheeks is like to the full-orbed moon. That she is under the protection of the Five-arrowed God, [who guards her] with bended bow,⁹ [is clear], because

¹ Or, with a pun of which the King is not consciously guilty, 'then was I irradiated with love for Karpūra (-mañjari).'

² The phrase *na jāi* (*yāti*) seems to be used like *es geht nicht, that won't go*, etc. 'The expanse is not possible to be embraced' (*veṣṭi*). For the use of the infinitive here and in d, see Jacobi, § 116. — "Expanse:" cp. i. 32^b.

³ The style of beauty here exaggeratedly described is abundantly illustrated by the sculptures of ancient Indian monuments. They out-Rubens Rubens in his most drastic avalanches of buttocks. See A. Cunningham's *Bharhut*, Plate xxiii. Hindu painters show more self-restraint than the sculptors and poets: see Griffiths, i. p. 9^a.

⁴ 'The bigness has a comparison (given, i.e.) suggested by the hand.' Cp. i. 32^a.

⁵ Paccakkham.

⁶ Literally, 'even of a person nature-handsome, the comeliness opens its eyes by [aid of] adornments.' Repeated at ii. 25.

⁷ Literally, 'gold, new (or fresh) and genuine.' The two adjectives are not without appropriateness of reference to girlish loveliness also.

⁸ A strange bit of racial psychology underlies the varying national ideals of beauty of person (cp. note to ii. 46). — Literally, 'Of her eyes the length is brought to a stop (*skhalitam*, 'stumbled, fallen,' — or as pple of the causative) by her ears.' Cp. i. 16^b; 30^c; 34^c; ii. 27^a. Of a handsome young ascetic, Bāṇa says, "his eyes were so long that he seemed to wear them as a chaplet," *Kādambarī*, p. 280. See Griffiths, i. 8^b.

⁹ *Dhaṇuddaṇḍa* is 'bow-stock;' but *stock* in this connection (see Century Dic'y, s.v. *stock*, sense 9) is superfluous in English.

his arrows,¹ "Parcher," "Bewilderer," and the rest,² are piercing me through. 32

JESTER. [*With a smile.*] The wind of the highway knows the liana's power of resistance.³

KING. [*With a smile.*] I tell you, old man :

The embellishment effected by their own manifold excellences makes handsome the person of women ;⁴ while splendor of attire seems [rather] to conceal⁵ their beauty of form. Accordingly, for those on whose limbs is imprinted the seal of a certain loveliness,⁶ Cupid, methinks, with bended bow, stands as the ever-ready servant.⁷ 33

Moreover : Of this maiden

The spread of the hips is such that no creeper-like girdle is on them ; the breast-hills are so towering as to hide from her sight her waist ;⁸ the eyes are so long that there is no [room for a] lotus on her ear ;⁹ and the face beams forth with such radiance that it seems like a second moon on the night of full moon.¹⁰ 34

QUEEN. Worthy Kapiñjala, find out¹¹ who she is.

JESTER. [*To the Heroine.*] Come, sweet-faced girl, sit down and tell me who you are.

QUEEN. A seat for her !

Although we say *bow-string* when we mean the *string*, we say simply *bow* when we mean the *bow-stock*. Cp. *vana-antare* etc.

¹ Literally his 'seekers.' The verb is listed under *vyadh*.

² Namely, "Inflamer," "Ruiner," and "Crazer"—*saṁdīpana*, *uccāṣṭana*, *unmādana* : see Uhle's *Veśāla*, p. 81². Or cp. Maheçvara's comment on *Amarakoṣa*, l. 1. 27. The two here mentioned are punned upon at lli. 26, see note.

³ *Soḍirattana*, 'manliness, pride, self-respect.' For this passage, Dr. Konow suggests 'power of resistance.' Cupid knows how hard it is to conquer the King and so is shooting at him with great energy.

I give with diffidence the following interpretation : By l. 32, the King means, "Cupid guards this fascinating girl, and I fear I may not win her." "Never fear," says the Jester, reassuringly ; "the wind knows how little resistance the swaying creeper offers."

⁴ 'The person of women is beautiful [when] embellished by the host of their own excellences.'

⁵ In Index under *chad*. — Cp. ll. 26, 27.

⁶ 'To whose limbs a certain imprint of loveliness is gone.'

⁷ Ready to read from their coquettish glances their unspoken commands and to enthrall their lovers accordingly. — Schollon.

⁸ Literally, 'the breast elevation (or prominence) is so that she sees not her navel at all.'

⁹ Cp. note to l. 32^b.

¹⁰ 'And so outshining is the face that the night of full moon [is] possessing two moons.' Rājacekhara repeats this idea (see p. 206) in his three other plays, *Viddh*. iii. 27, *Bālar*. iii. 25, *Bālabb*. i. 31; cp. *Çārṅgadhara* 3659 and p. 189: *udañcaya mukham manāg ; bhavatu ca dvicandram nabhaḥ*.

¹¹ 'Know thou by asking,' ' *ṛvōvō*.'

JESTER. Here is my over-garment. [5]

[*The Jester gives the Heroine the garment, and she sits down upon it.*]

JESTER. Now tell me.

HEROINE. There is here in the Deccan, at Kuntala,¹ a king named Vallabha-rāja, beloved (*vallabha*) by all his people.

QUEEN. [*Aside, to herself.*] Yes, and he's my aunt's husband. [10]

HEROINE. His consort is named Āṣi-prabhā.

QUEEN. [*Aside, as before.*] And she's my mother's sister.

HEROINE. [*Smiling.*] They call me by way of joke [?] their "bought daughter." [15]

QUEEN. [*Aside.*] Such splendor of beauty, surely, was not produced save from the loins of Āṣi-prabhā; nor are² pencils of precious beryl,³ save from Beryl Mountain. [*Aloud.*] You are Karpūra-mañjarī, aren't you! [20]

[*The Heroine stands abashed.*]

QUEEN. Come, little sister, embrace me. [*So saying the Queen puts her arms around her.*]

HEROINE. Oh joy! here at last Karpūra-mañjarī has begun to receive recognition!⁴ [24]

QUEEN. Today, Bhāiravānanda, by your kindness, I have been made to enjoy an uncommonly neat [but] queer little arrangement in seeing [this] little sister.⁵ So let her stay now for a fortnight. Afterwards you shall carry⁶ her back by your magic power.⁷ [27]

BHĀIRAVĀNANDA. As the Queen says.

JESTER. [*To the King.*] Say! we're everlastingly⁸—both of us—left out in the cold, you and I, since *they* have got together in a cosey family circle.⁹ For these two women are "little sister" each to the other;

¹ See p. 213.

² The verbal idea in each of these two clauses is expressed by a derivative of the same root pad, with *ud* or with *nis*.

³ Literally, 'beryl-gem-pencils.' The beryl occurs in hexagonal prisms; hence the appropriateness of the word "pencil." Some varieties are very beautiful (the emerald is one of them), while others are very little worth; hence the need of the word "gem."

⁴ Literally, 'of K. this is the first salutation:' but if put thus, it might imply that she is glad she has received none before.

⁵ Literally, 'today an unprecedented

(= uncommonly neat) queer-little-arrangement (= *saṁvihāṇāa*, cp. OB. vii. 5^b), with the sight of the little-sister, has been caused by your kindness to be enjoyed by me.'

⁶ In the Prākṛit, the verb is plural,—"honoris causa," says the Scholiast.

⁷ Literally, 'contemplation-car;' that is, the supernatural power which you will attain by trance-practice will serve you to carry her home through the air to Kuntala.

⁸ In rendering *param*, I venture to use this English vulgarism because it suits the Jester.

⁹ 'Since of them (Queen, Heroine, Vi-

while Bhāiravānanda is praised and made much of for bringing them together. [33] And here a terrestrial Goddess of Speech, a go-between, [is parading about,] reincarnated as a downright Queen.¹ [34]

QUEEN. Vichakshaṇā, to Bhāiravānanda must be shown every attention his heart can wish, and you may go to your eldest sister, Sulakshaṇā, and tell her so.² [35]

VICHAKSHAṆĀ. As the Queen commands.

QUEEN. [*To the King.*] My lord, pray let me take my leave;³ for you see the state the little sister is in,⁴ and I'm going to the women's apartments⁵ to arrange her attire with beauty and grace. [36]

KING. [Of course you may go; for] it is quite proper to fill the runnels about the roots of the champaka creeper with musk and camphor.⁶

FIRST BARD. [*Behind the stage.*] May twilight bring its gladness to my King. [41]

The hot-rayed sun's round orb, like to the body⁷ of the soul of day,—who knows where that in all the world is gone,⁸ now that the time for day to die⁹ is come? And even this lotus-pool,¹⁰ as if her eyes were sealed in a swoon on hearing of the long separation [that awaits her,] now that her lord is departed, hath shut fast the lids of all her lily-eyes.¹¹ 35

chakshaṇā, and Magician) there is an assembled family.'

¹ Dr. Konow refers the allusion (sarcastic, says the Scholiast) of this sentence to Vichakshaṇā, comparing ii. 10³; and takes dehantareṇa with devī, as the reading of W suggests. It vexes the Jester to see Vichakshaṇā so honored.

² 'Attention is to be paid . . ., telling your sister.'

³ See Index, under *ig*.

⁴ 'I am going . . . on account of the beauty and grace of attire of the little sister who has this condition,' which you plainly see.—She had been snatched from the bath by the Magician (cp. i. 26 and 28).

⁵ The action is taken up again at ii. 11³.

⁶ The Scholiast takes this as a case of samāsa-ukti, citing for it Kāvya-prakāṣa, x. 97, p. 671, Bombay ed.,—cp. Sāhitya-darpaṇa, p. 300¹⁰⁻¹¹, transl., p. 398. The "champaka creeper" suggests a slender, lovely woman,—here the Heroine. It is

proper to bestow thereon all needful attention.

⁷ Taking pinda as 'body'; but Dr. Konow takes jiva-piṇḍa as 'Lebens-masse,' 'Lebens-hauch.'

⁸ Literally, 'who knows where (kahim) in the world (pi) that is gone?'—In other words, I think that pi, although adding an indefinite idea to the interrogative, does not convert the interrogative into an indefinite ('somewhere') in this passage.

⁹ 'The occasion for the death (kāla) [of the day] having arrived' (āp): Vāsudeva, "sāyaṃsamaye."

¹⁰ In Prākṛit this is feminine (nalīṇī), and so I refer to it by the feminine pronoun in English.—Literally, 'the pool has become (jāś, under jan) having lilies shut ("shut," as used of the eyes).—Soṇa, under gru, Jacobi, § 61.

¹¹ The pool (feminine) of day-blooming lotuses closes her "eyes" (the blossoms on her "face") in a swoon of grief when her

SECOND BARD.

Opened [now] for our pleasure are jewelled roof-terraces and the picture-galleries.¹ By the attendants, couches, delightful in the starlight,² are hastily³ spread. Silks begin to rustle as the fingers of the restless hands of the ladies in waiting move over them.⁴ The pleasant murmur of the voices of women who have made up their quarrels⁵ is heard in the arbors.

36

KING. And we will go to our evening worship.⁶

[*At these words, exeunt omnes.*]

[*End of the First Act.*]

beloved lord (the sun) leaves her. The sun's departure is hinted at in the first half-stanza; and the second half-stanza is of course in clear allegorical allusion to the Heroine, and to her grief at being separated from the King. — This is a case of "transfer" (*samādhi*, *Kāvyādarṣa*, i. 93): "because the ways of the Heroine are here transferred to the lotus-pool," says the Scholiast. For day-blooming and night-blooming lotuses, see note to ii. 50, with which stanza this may be compared.

¹ 'The pleasure-terraces-and-galleries.'— Such places serve as rendezvous for lovers,

says the Scholiast. Open roofs are much used in the East as a kind of pleasance at night. With Vāsudeva, I take *citta-bhitti-nivesā* as = *citra-grhās*.

² 'In the star-time.'

³ "Hastily:" there is scarcely any twilight in Southern India.— See root *str*.

⁴ 'The sound (rustle) of silk has begun by reason of the moving of the fingers' etc.

⁵ 'The hum of women angry and tranquillized.'

⁶ 'To pay worship, [namely, our] evening-prayer,' somewhat like *ἀγωνίζεσθαι πάλην*.

ACT II.

[Then enter the King and the Porteress.]

PORTERESS. [Walking around a bit on the stage.] This way, this way, O King!

KING. [Takes several steps, and then, with his thoughts on her—¹] On that occasion²

Not from their places³ moved even the breadth of a sesamum seed her fair rounded buttocks;⁴ her belly seemed as if slightly overflowing with wavy folds;⁵ her neck she bent aside; while the braided tress, that from her moon-like face did stray,⁶ was clasped within the folding of her breasts:⁷ [thus] in fourfold wise her slender form she showed, as on me sideways she her glance did bend.⁸ 1

PORTERESS. [To herself, aside.] How now—even today—piling up the same old palm-leaves?—the same old stock phrases?⁹—Well, I must sing the praises of spring-time to him and so slacken his passion for her. [Aloud.] Contemplate, O King, the flowery season,¹⁰ which is very gently coming on.¹¹ [5]

[Now] are lengthening the days that break completely¹² the seal of the throat of the cuckoo's mate, that make the bees to hum with sweetness

¹ That is, of course, on the heroine. Supply "says."

² The occasion described at i. 28⁹, when she gave him the coquettish glance which he now recalls in line d.

³ For the form of the ablative, see II. 3. 9.

⁴ Properly, 'well-conditioned buttock-hill'—cp. i. 27^b, note.

⁵ '(Was) possessing slightly overflowing fold-waves.' Cp. ii. 6^b.

⁶ 'The braid in straying from her face—'

⁷ 'By her braid a breast-embrace was got.'

⁸ 'Of her, looking-coquettishly at me, the body-liana became (jan) having-four-disposals or -arrangings (-vidhā):' that is, four dispositions or attitudes of as many parts of her liana-like body presented themselves to my notice as she glanced etc.

⁹ 'The same piling together of palm-leaves, the same word-series: ' proverbial equivalent for threshing the same old straw.'

¹⁰ 'Give a glance at the flowery season.'

The Scholiast seems to think the form of expression a little forced. And I certainly do.

¹¹ 'Which is maturing a very little.' This is vague as a time-datum; but the statement at ii. 6²³ seems more definite.

¹² See i. 4^b note. Cp. also p. 203.

long drawn out,¹ that among forsaken lovers waken anew the Pañchama note,² the king of melodies, — [the days that are] crazy with passion, [days that are] the abodes of the troops of loves. 2

KING. [*Giving no ear to it. — In impassioned style.*]

When, to the eyes of all in the place of assembly, she appeared as³ an abounding stream of loveliness, as a city of the manifold dwellings of laughter and amorous delight,⁴ as a paragon⁵ of comeliness, as a lake whose blue lotuses were eyes, but withal as the enlivener of my passion, — then did Cupid fix a sharp piercing arrow on the string of his bow.⁶ 3

[*As if crazed with love.*] From the very instant that I first saw her, — the fawn-eyed⁷ girl, —

If I paint a picture, she flashes forth upon it;⁸ she falls not short in [any] excellencies;⁹ on [my] couch, [meseems,] she slumbers; but I see her face like a full-blown flower in every quarter of the sky;¹⁰ of my talk she is the subject; of my verses, she the theme;¹¹ from my brooding thoughts ne'er parted¹² for long is the tender wanton maid.¹³ 4

And again :

They whom the coquettish half-glance of her piercing restless eye hath smit,¹⁴ will [soon] to death be done by koil's note¹⁵ and spring and moon

¹ 'Giving a prolonged quality of sweetness to the hum of the bees.'

² 'That set agoing (saṁ-car, caus.) the Pañchama note.' Cp. i. 16³; also Čārṅga-dhara's Paddhati, no. 2048 (in the season of flowers, the koil utters the fifth or Pañchama note, our G; the frog, A; the elephant, B).

³ 'When she became the beauty-stream (of the eyes of, i.e.) in the eyes of the people of' etc. ⁴ Cp. ii. 22^b.

⁵ I am in doubt about this word. And the Scholia are not fully clear to me.

⁶ Puñkha is the arrow's notched and feathered end which is fixed on the string. (See Raghuvansa ii. 31.) "The arrow was 'puñkha-ed' on the bow" means "the arrow's notch was fixed on the bow-string." This action is called saṁdhāna. So iv. 20^d.

⁷ Properly 'gazelle-eyed.' The gazelle is a small and graceful antelope, with large liquid eyes. The reader should see the beautiful pictures of P. L. Sclater and O. Thomas's Book of Antelopes, London, 1894—, if he would know the full force of this epithet.

⁸ 'On a picture she bursts forth.' If I

amuse myself with painting, my pictures always turn out to be portraits of her.

⁹ This clause seems strangely inept.

¹⁰ 'She blossoms out [like a flower] in' etc.

¹¹ 'In [my] talk she is present; in [my] poetry, she comes forward or makes her appearance or (if the author will forgive me) bobs up.'

¹² 'In [my] meditation, not separated is' etc.

¹³ Dr. Konow books the verbs under sphuṭ, khuṭṭai, loṭṭ, viṣaṭṭai (Skt. gaṭ), vṛt, truṭ; see his references to Pischel's Hemachandra. Skt. truṭ is 'to part' (intrans.), as we say of a rope. Cp. Marāṭhi tuṭaṇem, and Molesworth, p. 383b: "whilst of moḍaṇem the sense is 'to break,' with the ever-inherent implication of destruction of form or state, the sense of tuṭaṇem is 'to break,' with the implication of parting or separating."

¹⁴ 'They who have been looked at (diṭṭhā) by a third-part of her eye.' Cp. Hāla's Sapaṭāṭaka, no. 505.

¹⁵ Cp. note to ii. 2^c and cp. i. 16³. Cp. Sāhitya-darpaṇa, no. 215.

and love; ¹ while they on whom hath fallen her full glance ² are dead and ready for our last farewells. ³

5

[*As if lost in pensive remembrance.*] And again :

Before ⁴ her, [flies] a glance, [like] a line of bees, [straight and stinging]; ⁵ while [in the middle, ⁶ or] about her waist there is a garland of milk-white wavy folds; ⁷ and behind her proceeds, amid her coquettish peepings, Cupid, holding his bow bent so nearly round that the string touches his ear. ⁸

6

[*Stops to think.*] My man is long coming back. [2]

[*The Jester and Vichakṣaṇā enter and walk about.*]

JESTER. Say, Vichakṣaṇā, is this all true?

VICHAKṢHAṆĀ. Yes, it's all true, only more so. [5]

JESTER. I don't believe you — you are so awful funny!

VICHAKṢHAṆĀ. My good man, don't talk that way: there's one time for joking, and another for the consideration of business.

JESTER. [*Looking before him.*] Here's my old man, as out of spirits (*mukka-māṇasa*) ⁹ as a gander that's quit Lake Mānasa (*mukka-māṇasa*), ¹⁰ emaciated with the fever-of-love (*mada*) as an elephant with rut (*mada*),

¹ For the Moon as Love's ally, see Kādambarī, p. 550¹², kusuma-çara-sahāyaç candramāḥ. Cp. note to iii. 30.

² 'Full look' (ditṭhi), in contrast with the "third-part-look" of line a.

³ 'Are fit for the gift of the two handfuls of sesamum-water,' the customary libation to the departed.

⁴ The metaphoric language is here so "bold" (prāudha, as Vāsudeva justly observes), that no bare English version suffices to reproduce the thought.

⁵ 'Before [her] is the bee-row of her eyes.' Kālidāsa speaks (Meghadūta, 35) of the temple girls and their eyes, "Whose glances gleam, like bees, along the sky," a free but good rendering of madhukara-greṇi-dīrghān kaṭākṣān. This last is precisely what Rājasekhara seems here to have in mind. Coquettish glances may reach far, like the bee's long flight; are straight as a "bee-line," like the bees, they leave a sting; perhaps also they are bright as the bees' shining wings, for bees are described as sphurant or 'flashing' at Sprüche, 1986d. — See H. H.

Wilson's comment on the Meghadūta passage; cp. Sprüche, 2463, where the kaṭākṣa III likened to a swarm of bees. — See iii. 24.

The "row" or "string" (greṇi) in which the wild geese fly is mentioned even in the Rīgveda (iii. 8. 9); and a "string" of bees forms the "bow-string" of Cupid's sugar-cane bow (Megh., 71). Bhiṅga-saraṇi is here about the same as bhrāmara-paṅkti or madhukara-greṇi. — Correction in proof: Konow takes bhiṅga-saraṇi here rather as the dark eyebrows.

⁶ "Before," "in the middle," and "behind" are in evident contrast, — majjhe, with double meaning, signifying here 'on her belly.'

⁷ 'There is a boiled-milk wave-garland' — cp. ii. 1^b note. See kvath in Index.

⁸ 'Holding his bow rounded to the ear.' See under ā. — Cp. iv. 20^d.

⁹ Here is a series of elaborate puns.

¹⁰ His true and glorious home in the Himālayas, in order to return (about the end of November) to the every-day waters of India — see C. R. L. in Journal Am. Or. Soc'y, xix., p. 155-6.

languishing (*milāṇa*) from his violent inner-ardor¹ (*ghaṇa-ghamma*) like a stick of lotus-root wilted (*milāṇa*) in the strong heat (*ghaṇa-ghamma*), his color (*chāā*) lost like the brightness (*chāā*) of a lamp that they give you by day-time, pale and wasted (*paṇḍura-parikkhīṇa*) like the moon which is pale and wasted (*paṇḍura-parikkhīṇa*) [by the sun's splendor] at day-break at the end of the night of the full.² [10]

BOTH. [*Stepping about.*] Victory, victory to the King!

KING. Man! how have you gone so far as even again to meet Vichakshaṇā?

JESTER. This time Vichakshaṇā did the "going," for she came to make it all up with me. And when she had made up, I stopped to talk with her till ever so much time went by.³ [15]

KING. "Making up!" — what's the use?

JESTER. [The use is] that (*jan*) here, with a letter in her hand⁴ from a regular little dear, is — Vichakshaṇā! [17]

KING. [*Acting as if he noticed a pleasant odor.*] It seems to me as if I smelt the fragrance of ketaka blossoms.

VICHAKSHAṆĀ. Here in my hand is a letter on ketaka flower-leaves. [20]

KING. How do there come to be ketaka flowers in March?⁵

VICHAKSHAṆĀ. Bhāiravānanda has imparted to us a spell by whose power one blossom already has been made to appear on the ketaka-stock in the Queen's palace-garden. [22] With some of its hollow flower-leaves, today, the fourth day of the "Swing-breaker,"⁶ the Queen has paid

¹ So, despite OB., s.v. *gharma*, end, as against BR., s.v. *gharma*, 1, end.

² 'Like the daybreak full-moon-night moon.'

³ See BR. vi. 477 top.

⁴ See A. V. Williams Jackson's notes on billets-doux in plays, *American Journal of Philology*, xix. 252. Further interesting allusions may be found at Kumāra-sambhava, i. 7; and in Kādambārī, p. 433⁶. The last passage speaks of scratching a message with the finger nails, and, as here, on petals of ketaki.

⁵ 'In Madhu,' the older name of Chāitra = March-April: see Whitney, JAOS. vi. 413-4. The Screw-pine or ketaka does not flower till the rainy season, says Roxburgh, p. 707, i.e., some three months later. Roxburgh adds: "The tender white leaves of the flowers . . . yield that most delightful fragrance . . . ; of

all the perfumes in the world it must be the richest and most powerful." See *Pandanus* in *Century Dic'y*, and note to iv. 21^b. Also Griffiths, i. p. 36^b, and pl. 63.

⁶ There are various Swing festivals. The most famous is the dola-yātrā (culminating with the Phālguna full moon), during which images of Krishna are placed on a swing and swung. The weight of the idols often broke the swing: hence the name in the text. — Again, on the eleventh of the bright half of Chāitra, Vishnu and Lakshmi are swung. — The context of the passage before us (cp. ii. 29⁵) indicates that here the Swing festival of Gāūrī (and Qīva) is intended, the gāuryā dolotsava. This āndolana-vrata is a rite observed by women and begins on the third of the bright half of Chāitra. Herein agree

homage to Pārvatī, the beloved of Śiva. And again, a couple more of them she has [taken and] bestowed as a mark of favor on her "little sister," Karpūra-mañjarī. And the latter has paid homage to the same exalted Gāurī¹ with one of her two flower-leaves; [25] and the other

Hollow flower-leaf of the ketaka blossom as a present to you your friend hath sent; and it is inscribed with a couplet² which is lovely with its words (*vaṇṇa*) [written] in musk-ink, [or, punning] which is lovely with the color³ (*vaṇṇa*) of the musk-ink.⁴ 7

[With that, she hands him the billet-doux.]

KING. [*Opens out*⁵ (the somewhat folded leaf) and reads it.]

By staining a white goose with saffron-paste till her feathers were ruddy (*piṣṭhara*), I suppose (*kila*) that I cheated her gander into thinking "She must be the mate of a Ruddy Goose" (*cakravāka*). To pay for it now, my misdeed is making me to know misfortune,⁶ in that (*jeṇa*), although near,⁷ thou comest not within range of even my half-glance. 8

Hemādri, the Vratārka, Nirpaya-sindhu, and Dharma-sindhu. See p. 280 and 216.

¹ Pārvatī.

² 'And it (*jam*) is inscribed with a śloka-couplet,' that is, a couplet which forms a śloka (= stanza 8). — With this interpretation, each of the two members of the couplet would be a half of stanza 8. — Otherwise, we may assume that *śloka* is used as equivalent to "verse," and with the same looseness as in English, and meaning 'line' or 'half-stanza' here, and 'stanza' at ii. 8³, 9¹.

³ Colored chalks and brilliant miniums (red lead, etc.) were used as surrogates for ink. At Jātaka, iv. 480¹⁷, words are written on a wall with vermilion or "native cinnamon," *jāti-hiṅgulaka*. Cp. Horace, Satires, ii. 7. 98. See Bühler, Palaeography, p. 92, 93; and my note to iii. 18 below. Any color would show well on the white floral leaves of the ketaka.

⁴ *Ēṇa-pāhi*, 'antelope navel,' is one of the many names for 'musk' or *kastūrikā*. This is reddish-yellow, overpowers the intense odor of ketakas, and provokes even elephants to rut. — Rājanighaṇṭu, p. 100.

In the same volume, p. 439, *sahasra-vedhin* is said to be a name for three things, sorrel, musk (*kastūrikā*), and asafetida (*hiṅgu*). The last is a gum from the Ferula

alliacea. It may be that the drug sambul or sunbul, the musk-root of commerce (a product of Ferula Sumbul, see Ferula and sambul in Century Dic'y), which is a fair substitute for musk, is here intended instead of the genuine animal secretion, and that it was used to make a colored "ink." This is the less unlikely since the radically identical *hiṅgu* and *hiṅgula* are names, one for the plant and the other for the pigment! — If not, then we must render, "lovely with the ink-words [or ink-color] and lovely with musk"; in this case it is not incredible that the Heroine added a dash of the drastic perfume to her missive to make sure that her royal lover's passion should not flag.

⁵ Or, 'reaches his hand (sc. *karam*) for it.'

⁶ 'Because (*jam*) her husband (*tabbhattā*, under *tad*) was cheated [into] thinking . . . [by me], making (*kr*) a female haṇsa [which is naturally white] [to be] possessing a saffron-paste-ruddy body, therefore this misdeed of mine has turned out (*pari-nam*) as a teacher of misfortune,' etc. Her misdeed, like *bad karma*, bears appropriate fruit (Maṇu xii. 92) in a separation like that of Ruddy Goose and mate (p. 262, n. 3).

⁷ I.e., 'in the same palace'; so iv. 1^b. The Queen is already jealous (cp. ii. 29¹⁰), and compels this separation (cp. ii. 9^c).

[*Reads it a second and a third time.*] These words indeed are an elixir of life to my ears!

VICHAKSHAṆĀ. I too have made a stanza, — a second one, which describes the plight of my dear friend, — and written it down. Here it is.

KING. [*Reads it.*]

At endless length, like to her days and nights, her [love-lorn] sighs go [slowly] trooping by.¹ With her bejewelled bracelets,² fall her streams of tears. And in thy absence, O fair lover, the hope of life for that dejected maid hath grown as feeble as her slender form. 9

VICHAKSHAṆĀ. [And] *here*³ is a stanza about her plight, composed by my elder sister, Sulakshaṇā, who is serving her as lady in waiting: listen to this, O King!

Her sighs escape like pearls from off their string,⁴ and make the sandal to wither.⁵ Hotly her body burns [with love's fever]. The beauty of the laugh on her face is naught save a memory.⁶ Moreover, the pale tint of her limbs is as faint⁷ as the moon's slender sickle by day. Ever her floods of tears for thee,⁸ O fair lover, are like to rivers. 10

KING. [*Sighing.*] What is there to say? in poetry she's your "elder sister," sure enough.

JESTER. This Vichakshaṇā is Goddess of Poetry for the earth, and her "elder sister" is Goddess of Poetry for the three worlds. So I'll set up no rivalry with them. [5] But [as I'm] before my old man, I'll describe, with such words as befit me, the longings of love.

VICHAKSHAṆĀ. Recite. We're listening.

JESTER. Moonlight⁹ is excessively hot, like to poison is sandal-water,

✓ ¹ 'With the days and nights, long [are her] sigh-columns.' Her sighs are like an army, passing in long drawn out "columns" (daṇḍa, used in the sense of daṇḍa-vyūha). Cp. daṇḍa at iv. 11.

² The bracelets slip from her arms because she is so emaciated with love's fever. This is a frequent motif: see Çakuntalā, st. 66 (Williams) or 67 (Pischel), and Meghadūta, 2. — Kāvya-prakāṣa, x. 112, p. 735, Bombay, cites this stanza to illustrate saḥokti.

³ The function of jeva is slightly to emphasize the gesture which distinguishes this deictically used ettha from that of ii. 8³.

⁴ 'Are possessing a pearl-string-like escape.'

⁵ They are so hot that they (are sandal-uccoḍa-causing, i.e.) shrivel up even the cool sandal. Is this right? if so, the juxtaposition of the pearls is incongruous. Root cuṭ is said to mean 'become small.'

⁶ 'Has memory as its refuge,' has need to be remembered (cp. Sprüche, 2253d), since it can no more be seen. This seems to me to be a distinct reminiscence of Kālidāsa's beautiful phrase saṁsmaraṇīya-ḡobhā, Çak., near beginning of act iv.

⁷ Properly, 'tender, soft.'

⁸ 'For the sake of thee,' tuha kae = tava kṛte.

⁹ Moonlight, sandal, pearls, night winds, lotus-root, and water are all refrigerants or

a pearl-necklace is like caustic potash on a wound, the night winds burn my body, a fibrous lotus-root bristles like arrows,¹ and ablaze is my slim body, albeit wet with water,—because I've seen the choicest maid, with lotus-face, and eyes so fair. 11

KING. I say, man, you too need rubbing down with a drop of sandal-water yourself.²

Accordingly, tell me some circumstance about *her*. What next did the Queen do with her after taking her³ to the women's apartments? [3]

JESTER. Vichakshaṇā, you tell what was done.

VICHAKSHAṆĀ. They made her toilet, sire, and decorated her with her sectarial mark and her ornaments, and entertained her. [5]

KING. How so?

VICHAKSHAṆĀ. Her firm limbs were anointed⁴ with paste of saffron-essence until they were yellow.⁵

KING. That was burnishing a golden doll till it was beautifully bright.⁶ 12

VICHAKSHAṆĀ. Her companions put on her feet a pair⁷ of emerald anklets.

KING. That was surrounding a pair of shamefaced lotuses with swarms of bees.⁸ 13

VICHAKSHAṆĀ. She was arrayed in a couple of silken garments as blue as the tail-feathers of a king-parrot.

KING. That was tipping out the stems of the plantain with leaves that are gently tossed in the breeze.⁹ 14

are esteemed as such (see Sprüche, 3260; Rāja-nighaṇṭu, p. 107; and cp. Rtu-saṁhāra i. 2, 4 and iv. 2): even they bring no coolness to one burning with love's fever. Similar ideas, Sprüche, 2246, 1081.—The stanza is full of internal rimes.

¹ 'Is an arrow-series.'

² To cool your apparent fervor of love.

³ As mentioned at i. 34^{ss}.

⁴ For the meaning, BR. vi. 761, compare *udvartana*—see *Amarakoṣa* ii. 6. 121.

⁵ Until her natural flesh-tint became still more beautifully yellow.

⁶ 'Accordingly (tā) the beauty of a golden doll was polished bright.' Similarly the tā of the next ten stanzas.

⁷ 'Her feet were caused to receive a pair' etc.

⁸ Root *bhram* = 'roam, range' (trans., as in *roam the woods*—see BR. *bhram* 2, for examples), and so 'stray around, surround'; causative, 'cause to surround.'—Active construction, "They caused bees to surround the pair of lotuses": passive, "The pair was caused to be surrounded with bees."—Cp. the note on ii. 19^b, cp. also *ali-mālā*, and my note on *āvalī* at iii. 26^d.

⁹ 'Then the shoot of the plantain [became] possessing alight wind-tossed leaf-tips.' Her thighs are likened to the stems of a plantain and her wavy silks to its leaves.—Scholion. *Rāja-nighaṇṭu*, xi. 107, p. 149, gives *ūru-*

VICHAKSHAṆĀ. Over the expanse of her buttocks was placed a girdle bejewelled with rubies.

KING. That was making a peacock dance on the cliffs of Golden Mountain.¹ 15

VICHAKSHAṆĀ. Upon her two fore-arms,—as it were, the stalks of her lotus-like hands,²—were put rows of bracelets.

KING. That was—tell me³—was it not making them as lovely as an inverted quiver of Cupid! 16

VICHAKSHAṆĀ. A choice necklace of monster-pearls⁴ was placed on her neck.

KING. That was giving to the moon of her face an ample retinue of stars, ranged in ranks about it.⁵ 17

VICHAKSHAṆĀ. And a pair of ear-rings, studded with gems, was put in her ears.

KING. That was transforming her face into a chariot of Cupid and furnishing it with two wheels to drive it to and fro.⁶ 18

VICHAKSHAṆĀ. With native collyrium they adorned her eyes.⁷

KING. That was putting⁸ a bee on the fresh blue-lotus⁹ that serves as

stambhā, 'thigh-pillared' or 'thigh-stemmed,' as one of 16 names for plantain. Kālidāsa has the same comparison at Meghadūta 93; and so has Amaru, as cited by BR. under kadala. Parab, Subh., p. 449, čl. 396, has lambhitāḥ kadali-stambhās tad-ūrubhyām parābhavam. Cp. rambhoru; also iv. 7c below.

¹ Mount Meru, to whose rocky steepers her buttocks firm are likened here. Cp. ii. 34 n.

² 'On her handlotus-forearmstalk-pair.'

³ 'Then, tell me, does it [the "pair"] not look like [*or* appear beautiful as *or* glitter as] a reversed Cupid's quiver?'—The forearm and the quiver have the same general shape. See Griffiths, i. p. 15 a, b, and pl. 73, 83. The synonyms for quiver stand at Amarakoṣa ii. 8. 88; but I cannot cite any special description of Cupid's quiver. The nose is compared to an inverted quiver, Parab's Subh., p. 435, čl. 121.

⁴ 'Six-māṣika-pearls.' If a māṣaka or 'bean' was 4½ grains, these would weigh over a pennyweight apiece and be worth each some 27 × 27 or 729 times as much as a one-grain pearl! Cp. iii. 318 below.

⁵ 'Then a multitude of stars in ranks

[*or* rows—as the pearls strung on their several parallel strings are in rows] attends upon her face-moon.'

⁶ 'Then her face-Cupid-car with two wheels was driven to and fro.' Ear-rings like veritable wheels: Griffiths, figs. 12, 50, 52, 54, 55!

⁷ 'Her eyes were made possessing native-collyrium-produced decoration.'

⁸ 'Then a fresh-bluelotus-bee was given to the Five-armed God.'—See root ॠ: uppiu = uppio (Jacobi, § 2, line 5, Lautlehere) = arpito.—Konow thinks I am wrong, and that silīmuha here means only 'arrow.' Cp. ii. 38.

⁹ The blue-lotus (kuvalaya, utpala) is one of the five flowers that serve as Cupid's arrows. A fair maid's eyes are often likened (as here) to such a lotus (see Sprüche, 3702, 3818, 3838); or, the face is a lotus, and the restless eyes are bees (2658, 2660).

The fondness of the bees for the lotus is a common-place of the poets. The dark collyrium is here likened to the dark bees that swarm about the blossoms. Cp. Raghuvāṇa, iii. 8.

one of the arrows of the Five-arrowed God. [*Or,*] That was giving a fresh lotus-arrow¹ to the Five-arrowed God.² 19

VICHAḶṢHAṆĀ. The wreath of curly locks that fringes the crescent of her forehead³ was arranged. 20

KING. That was the spotted antelope appearing on the moon's disk.⁴ 20

VICHAḶṢHAṆĀ. Upon the temples of the bright-eyed maid they heaped the flowers her tressy burden hid.⁵

KING. That was letting you see a contest between Rāhu and the Moon, on the part of the fawn-eyed girl.⁶ 21

VICHAḶṢHAṆĀ. Thus the Queen decorated the girl with decorations to her heart's content.

KING. That was an adorning of the ground of a pleasure grove⁷ by the beauty of spring.⁸ 22

JESTER. This, O King, is very truth that I tell you:

The maid whose look is straight and bright,—collyrium befits her [eyes]. Whose breasts are like to ample jars,—a pearl necklace becomes her. But if upon the round expanse of her buttocks you place a gorgeous girdle, we may call *this* adorning and *dis*-adorning her.⁹ 23

¹ As in Sprüche, 5091^b, çilimukha (see BR.) means not only 'bee,' but also 'arrow.'

² That is, the renewal (implied in nava) of the decoration of her eyes was like renewing that one of Cupid's five arrows which consists of a blue lotus.

³ 'Clinging to the edge of her forehead-mooncrescent.'—See rac.

⁴ 'Accordingly, the black-spotted antelope is (vṛt) on the moon's disk in the middle.'—Majjhāṇa (= -āo, i.e. madhyāt), abl. sing., used adverbially.—The face is the moon's disk and the locks are the dark spots upon it.

The dark spot or fleck on the moon greatly enhances its beauty (Çakuntalā, sarasijam, i. 20, Williams), and is often likened to the black or dappled antelope (Kāvyaḍaṛṇa, ii. 35). Hence the moon is called myḡāṇka and harinalakṣaṇa or -lāñchana. Rājaçekhara calls it harinalakṣman twice, and calls it enaṇka and miaṇka and harinaṇka in this play. Cp. Hāla, no. 14.—For the names of the "fleck," see Hemachandra, 106.—For the name "rabbit-marked," see i. 25 and note.

⁵ 'Of the maid with eyes bright as

camphor-gum the tress-burden was possessing a hidden flower-heap.'—Let the reader notice, with reference to the sequel (iv. 18¹⁹, 20¹⁹), that ghana-sāra is one of eleven synonyms for camphor (karpūra, which see, Rājānighaṇṭu, p. 101).

⁶ 'Then a boxing-match between Rāhu and Moon was shown [you] by the gazelle-eyed one.'—Rāhu, the demon who causes eclipses by "swallowing" or "hiding" the moon, is here likened to the heavy tresses; and the blossoms, to the moon.

Tresses and flowers have a strife to see which shall cover or hide the other. Her lovely tresses win—they eclipse the flowers.

⁷ 'Sport-grove-ground.'—Or else, 'sport-grove-earth,' that is an earth or world of places or opportunities for amorous delights. In either case the Heroine is meant. Cp. ii. 3^b.

⁸ This means the Queen.—Scholion.

⁹ 'And, on the other hand, on whose wheel-like buttock-expanse is a certain girdle-pride, of her we call *this* adornment and *dis*-adornment'—if I may venture so to

KING. [*Again¹ with his thoughts on her.*]

Her soft bathing garment, wet and clinging closely² to her waist with its triple folds, and to her shoulders,³ [but] loose upon her magnificent buttocks⁴ and jar-like breasts,⁵ betrays the tenderness⁶ of her liana-like form and its beauty. 24

JESTER. [*As if vexed.*] Ho you! I described her as adorned with all her ornaments: while you,—you won't remember her except⁷ as robbed of all her decorations by the water.⁸—Well, hasn't my lord ever heard this?⁹

Adornments make the comeliness even of a person who is naturally handsome to unfold itself [to still greater beauty]. A certain splendor results from adorning even genuine precious stones with diamonds. 25

KING. 'Tis only the hearts of fools, mind you,¹⁰ that fair women¹¹ rob by the bewitching accessories of attire;¹² while clever men have to be won¹³ by natural beauty. Grape-juice isn't sweetened with sugar.¹⁴ 26

VICHAKSHAṆĀ. As the King has intimated:¹⁵

To swelling breasts, or eyes that to the budding ears do reach,¹⁶ [or] face that serves as moon unto the earth, and body that is a stream of the rivers of loveliness,¹⁷ what excellence is imparted by¹⁸ the art of dress and adornment? [Very little, perhaps. But] why¹⁹ [then] is even that

reproduce the paronomasia of *bhūṣaṇam* *dūṣaṇam*.

¹ Cp. ii. 04.

² 'Adhering (*laggam*), water-close' (i.e. skin-tight with the water, *jala-nividaṁ*).

³ 'On triple-fold-provided-navel and on arm-roots': cp. *Amarakoṣa*, ii. 6. 79.

⁴ 'Getting loose on her paragon of buttocks and breasts.' See *gvas + ud*, 'sich lösen,' in BR.

⁵ Cp. ii. 44^a.

⁶ Perhaps *laṅgima-* is connected with *laṅgh*, 'spring,' and means 'springiness, elasticity,' and so 'litheness.' That is not far from *Vāsudev's* definition, *tārūṇya*, 'youthfulness, tenderness.'

⁷ "Not . . . except" renders *jeva*.

⁸ He had already so described her, i. 26.

⁹ It wasn't the Jester's fault if the King hadn't heard the first half—see i. 31^b.

¹⁰ *Hanta*.

¹¹ *Καλλίπυγοι*.

¹² Or, 'excellence (*guṇa*) of the witchery of attire.'

¹³ *Bhāvanijjā*: we must take the causative of *bhū* as = 'cause to come or yield,' colloquial 'fetch' ('that'll fetch him'), slang 'fetch' (= 'allure, attract').

¹⁴ It must be sweet by nature, if at all. Cp. *Sprüche*, 3316. ¹⁵ At i. 33^{ab}.

¹⁶ Cp. i. 32^{ab}.—Or, 'that reach to the ear-buds' (the flowers placed as ornaments over or in the ears). ¹⁷ Cp. ii. 3^a.

¹⁸ 'What merit of breasts etc. is made by the art etc.?'

¹⁹ 'Listen to this (*inaṁ*) reason . . . for this fact (*tattha*—see Whitney, § 303a), that (*jaṁ*) even that (*taṁ pi*—the toilet adornment just mentioned) is all (*savvaṁ*) agreeable: What (frustration or) impairment of natural growth is there?' The reason is put in the form of a rhetorical question. I take *tattha* and *jaṁ* as correlatives.—*Rūḍhi* outmatches artifice (*yoga*) and has a power [for better, for worse] quite independent of the tricks of the toilet—says the Scholiast.

all agreeable? Listen while I tell you the reason¹ for it now: You cannot spoil natural beauty! 27

KING. Moreover, my honest Kapiñjala, here's a point for you:²

What is the use of artificial ways of adornment? Those are the tricks of actresses. The person itself that takes the heart of a man,³ that is lovely. Therefore, matrons, at that supremely happy moment in which they are united with their husbands, and in which the joy of love that brings a whole host of excellences is attained, do not wish at all for splendid attire. 28

VICHAKSHAÑĀ. Sire, this I may tell you: not only by the Queen's orders did I follow Karpūra-mañjarī,⁴ but also because I had come to terms of close friendship⁵ with her. Therefore, as I'm ready at her need, I will, again [as before] make myself her attendant.

For the purpose of testing the heat of her [love-fever], their hand was laid in the fold between her breasts⁶ by her friends, and was often astonished out of it⁷ by the burning and quickly⁸ withdrawn.—[But] what of that even? Give ear to these words, pleasing, yet alarming:⁹ Warding off the moonbeams with her hand for a shade, she passes the night.¹⁰ 29

The rest of the business Kapiñjala will tell you. And [as he says], so it should be done.

[At this, she steps about the stage, and then exit.] [3]

KING. But, man, what is that "rest of the business"?

JESTER. Today is the fourth day of the Swing festival.¹¹ [5] And ere it close, Karpūra-mañjarī is going to be put in the swing in front of the [image of] Pūrvatī. So my lord is going to wait at the Emerald

¹ Listen to the reason, being heard (savvantam, passive of śru, Jacobi, § 69. 3), i.e. the reason, while I tell it.

² You, this one, are instructed.

³ What own-person (nia-aṅgam) is man-heart-captivating.

⁴ Tāe: loosely used genitive with anu-gadā.

⁵ Had come to the amity of apple-of-the-eye-friendship. Cp. Psalm xvii. 8.

⁶ The hand, laid on or in, was withdrawn from the depression (utsaṅga-tas) between her breasts. — For the dative in -āa, cp. Jacobi, § 38, and i. 14², 34⁴¹, iv. 21⁶.

⁷ See BR., dāmara, 'a very astounding thing.' The hand is spoken of—boldly—as astounded.

⁸ Helāi (helāe), 'without more ado.'—See root kṛ.

⁹ The reason for the alarm makes the Scholiast much trouble.—Her behavior seems to indicate that she is love-sick (cp. ii. 5^b, canda-māranijja), if not also a bit moon-struck.

¹⁰ Cp. Vallabhadeva, no. 1411, and Konow's Essay, p. 190.

¹¹ Cp. ii. 6²³ and note.

Seat¹ and watch Karpūra-mañjarī while she swings. This is “that rest of the business.” [8]

KING. [*Reflecting.*] Well, you *have* scored one on the old lady, keen as she is. [10]

JESTER. Made the old cat drink sour gruel and think it was milk² — I guess.

KING. Who else but you³ is ready at my need? What else but the moon is clever enough to raise the tides of the ocean? [13]

[*At that, they step about and make as if they were entering the Plantain Arbor.*] [14]

JESTER. Here is the raised seat begemmed with crystal. And so, man, sit down on it. [16]

[*The King does so.*]

JESTER. [*Raising his hand.*] O King, behold the moon at the full! [19]

KING. [*Looking.*] Oh! it's the face of my beloved in the swing that he's pointing out to me when he says “moon at the full.” [*Regards her attentively.*] [22]

Paling the face of every beauty here,⁴ making the sky's hollow vault to ripple⁵ with the liquid moonlight of her loveliness, and breaking the haughty pride in the hearts of maids that regard her,⁶ appeareth the moon-like orb of her face as she moves straight to and fro in her sport on the swing. [*Or,*] appeareth the moon-like orb of her face, artless and mobile, as she plays at swing.⁷

30

¹ Literally “Emerald-Heap.” This is, I think, a jocosely exaggerating nickname for a seat, liberally ornamented, as we may presume, with gems. The scholion to this passage calls it “a kind of raised seat”; and to such a seat allusion is made at ii. 29¹⁵. The name appears to include not only the seat, but also an arbor (called “Plantain Arbor” at ii. 29¹⁴) or other shelter in which it was placed, since a door is mentioned at ii. 42²¹. To judge from iv. 18³, the “Seat” and the “Arbor” would seem to be in two different localities. I cannot reconcile the apparent contradiction. Of course, we might render the name by “Emerald Arbor.”

² [By me] ‘she, thinking (ti) [This is] “milk” (duddham), was made to drink sour

gruel — [thus] I conjecture.’ — Proverbial. Konow cites Viddh., p. 114⁵, and Hāsyārṇava, 38²².

³ For the ablatives, see p. 203.

⁴ ‘Making colorless (vicchāa) the faces of the (circle, i.e.) entire collection of beauties in the town.’ ⁵ See under vicchola.

⁶ ‘That regard (īks) her,’ with envy of her beauty, namely.

⁷ ‘Appears her face-moon, straightly (sarala) moving-to-and-fro (tarala) in her swing-sport.’ Or, ‘Appears her face, artless (straight, not crooked) and mobile.’

The two adjectives are used of a look, in like collocation, in Bhartṛhari's *smitam kiñcit*. Tarala, used of winds, waves, lightning, of eyes, glances, faces a-tremble

And again :

With [waving] chowries¹ raised aloft, with showy rows of banners dazzling-white, [and] with bells,—assuming a likeness to the resplendent (?) Asura-maidens' cars,² [now] mounting the rampart, in its course, ascending, descending, coming, and going, the swing captivates³ the heart of men with its sinkings and risings.⁴ 31

And again :

With the tinkling jewelled anklets, ⁵	With the sound of lovely jingles
With the flashing jingling necklace,	From the rows of rolling bangles,—
With the show of girdles garrulous &	[Pray] whose heart is not bewildered
From their ringing, ringing bells, ⁶	While the moon-faced maiden swings? ⁷ 32

JESTER. Oh! you're an aphorist;⁸ but I'll be your commentator and describe her with all prolixity.

Pained neath the pressure of her towering breasts,
Her rosy feet cry out to Love for help,—
Their voice her tinkling anklets set with gems.⁹ 33

with angry tears, means 'mobile, bright, flashing,' etc.

Note the uncommonly effective employment of alliteration and of well-balanced paronomasia in the swing-line, which is an admirable bit of word-painting. The metre of Kālidāsa's lyrical master-piece suits it to perfection. The following verse may give some idea of the rhythm and the internal rime:

Moves to | and fro, | swinging high, | swing-
ing low, || now a rise, | then a sink | ing.

¹ A kind of fan-like brush, made of the yak's tail, often with bejewelled handle, and serving as one of the insignia of royalty. Pictured in Griffiths, pl. 5, 7; Banners, i. p. 15 b.

² The order of words in my version is ambiguous, as it is in the original: the uncertain "resplendent" may qualify "Asura-maidens" (asura-taruni) or "cars."—The Asuras are the foes of the gods.

³ 'Makes (kunai) captivation (-haranam) by (-vasā) its coursing (raa).' Raa, raya, from rī, 'run, currere,' as used of the motion of liquids, is not an unfit word.

⁴ What was said of the foregoing stanza applies in large measure to this.

⁵ The four adjectives that fill up lines

abc are bahuvrihis to hindolanam: 'a swinging which possesses (i.e. in which become manifest) tinkling-jewelled-anklets, jingling-necklace-flash, ringing-bell-mouthy-girdle-display, [and] rolling-bangle-row-produced-sweet-jingle-sound.'

⁶ Little bells were attached to the girdles. See Bhartṛhari's etāḡ calad, or Sprüche, 1456; with which—in general, also—our stanza may be compared.

⁷ 'To the heart of whom is her swinging not bewildering (heart-bewildering) ?'

Note again the beautiful appropriateness of the rhythm: it is that of the prthvī, with its xōla of jingling tribrachs and bell-like, chiming cretics. The stanza is a *tour de force* in the use of imitative words (onomatopœia). Compare Edgar A. Poe's "The Bells." Rājasekhara repeats the first half of the stanza at Bālabh. ii. 3.

For pictorial illustration of a swing-scene, see Griffiths, figure 66.

⁸ You express yourself with all the exaggerated concision of a writer of aphorisms (cp. Max Müller's Sanskrit Literature, p. 71f.).

⁹ 'The pair of her foot-lotuses, pressed by the superposed-breast-mountain-slopes, calls as it were to Love with the sound of the tinkling jewelled anklets.'

Her rounded buttocks, as she plays at swing, For joy are laughing, laughing once again,— Their voice the chiming of her jewelled zone. ¹	34
The stream of pearls adown her neck that flows, Bright undulating with the moving swing, Bears far and wide King Cupid's name and fame, As if they hung like creepers o'er its flood. ²	35
Her garments tossed, as gainst the wind ³ she swings, Reveal some glimpses of her lovely form, Which calls to Love to nestle by her side. ⁴	36
Her earrings, striking gainst her saffroned cheeks, Mark lines that do a playful tally keep, To count each oscillation of the swing. ⁵	37
Sudden she opes her eager bloomy eyes, Big as her palm, and Cupid's quiver fills With piercing shafts of lotus-petals blue. ⁶	38
And on the downward glide, behind her head Stands out her braid, like stock of Cupid's whip, And says "Stay not the coursing of the swing!" ⁷	39
Thus all this maiden's winsome-graceful ways, Displayed in swinging, form a picture bright, Which Love, sly limner, paints in every heart! ⁸	40

¹ 'Her chariot-wheel-rounded buttocks, swing-play-voiceful (i.e. -jingling), seem to laugh for joy, with the sound of the bells of her bejewelled girdle.' — Bejewelled girdle: Griffiths, pl. 55. Bells on bracelets, fig. 6; on trappings, pl. 6.

² 'Her pearl-necklace, with the semblance of a bright (tāra) river (sariā), flowing with the sport of the swinging, seems as if scattering afar the fame-creepers of the Flower-weaponed King.' Her necklace of magnificent (cp. ii. 17^a) pearls is compared to a stream which snatches and carries far and wide Cupid's fame. This again is likened — in boldest metaphor — to a vine swaying loosely over the stream; the impetuosity of the stream tears the vine from its support and carries it far away; or it spreads his fame far and wide. (In short, her ornate beauty is a "card" for Cupid.) Bhartṛhari, in his *abhimata* (Sprüche, 494), speaks of "cutting the creeper of shame."

³ Produced by her motion through the air.

⁴ 'Revealed slightly by her garments

tossed by the envisaged wind, her limbs, calling upon Love, make him, as it were, to settle down beside them.'

⁵ 'Her earring-pair, by its contact-plays upon her thick-besafroned cheeks, seems (to give marks for the oscillations, i.e.) to make a mark for each oscillation of the swing, with an eagerness of counting.'

⁶ 'Her eyes, like her palm [in size — cp. i. 16³, 30^c], on a sudden blossomed-open with curiosity, seem to deliver bluelotus-petal-arrows to the Five-arrowed God.'

⁷ 'The braid-stock behind her, acting the part of Cupid's whip, (goes downward, as it were, saying, i.e.) seems to say [threateningly] as she sinks or is on the downward oscillation, "There shall in no wise be an interruption of the course of the swing."'

I take *padai* of the first half of the forward oscillation, when the braid stands out. Of course it may refer to the first half of the backward oscillation; and if so, we must render, 'the braid falls on her back.'

⁸ 'Thus this maiden's winsome-grace-

KING. [*Dejectedly.*] Ah, Karpūra-mañjarī has dismounted ! Empty is the swing ; empty my heart ; empty the eyes of one who fain would gaze.

JESTER. She's come it on you like a streak o' lightning,¹ eh ? in a wink — seen — vanished ? [3]

KING. Speak thou not thus. [Say rather,] like the mirage² — seen and vanished.³ [*He makes as if recalling something.*] [6]

As red as madder are her close-sealed lips ; like fresh-wrought gold bright is her slender form ; her glance outdoes in dazzling lustrousness or in whiteness,⁴ the new moon's slender crescent ; her jet-black hair is like collyrium. Thus o'er the maid, with tremulous fawn-like eyes, there plays this beauty of colors ;⁵ and by them,⁶ arrogant Cupid in enthralling youthful hearts, seems to have fulfilled his purpose. 41

JESTER. Here's the Emerald Seat. Sit down on it,⁷ old man, and wait for her. [2] Besides, the evening is at hand. [*They do so.*] [4]

KING. The night, though very chill, [to me] seems like the very scorching hour of a summer's midday. [5]

JESTER. Well then, with [the remembrance of her] Loveliness as his [sole] companion, let the King just wait a jiffy while I fetch the various refrigerants to cool him off. [*At that, he makes as if he were leaving the stage,⁸ and looks before him.*] Why, but here's Vichakṣhaṇā coming this way [and already] quite near by. [8]

radiant swing-display-ways, — in whose heart (citta) does not the skilful picture-maker (citta-ara, Skt. citra-kara), Love, as it were, depict [them] ?

Vilāsa is 'grace,' but also 'merry play' with a connotation of coquetry. Ujjala, 'blazing out, bright.' — To pavaṣa I assign the meaning ādambara given by Halāyudha. — Caria has a vague meaning for which even the word "acts" is too precise: "ways" is perhaps its best English counterpart. — The Prākṛit makes a pun on citta, which is lost in Sanskrit. — Properly, piṇpa is 'skilful, clever.' I take it as '(playfully) skilful,' thereby straining it a little, I fear, in the direction of vidagdha, 'sly.'

¹ 'Then it was lightning-streaked (impersonal passive of denominative) by her.'

² 'Like the town of Harīṣchandra' — He was expelled from heaven for pride ; but, re-

penting during his fall, he was forgiven and was stayed in mid-air, where he and his are now sometimes seen in their aerial city.

³ Note the striking contrast between the King's love-lorn solemnity and the Jester's facetiousness. The difference between paṭṭha and pa-naṭṭha seems to be intentional and I have reproduced it in my version.

⁴ Dhavalima- is applicable both to the radiance of a glance and to the whiteness of the moon.

⁵ For rehā, see note to iv. 20^a.

⁶ 'By which (jia, scilicet rehā) Cupid appears as possessing an accomplished object.'

⁷ I suppose that the King had risen from it in his excitement. He does not seem to have left the Arbor since ii. 20^a.

⁸ We have therefore now to imagine the stage as representing simultaneously two different scenes: 1. the "Emerald Seat" with

KING. At hand is

The time appointed, as her friends have told it.¹ [9]

[As if recollecting ; and betraying by his manner the eagerness of love.] [10]

Thy hands and feet are shoots of tenderest growth ;
Thine eyes, meseems, are water-lilies blue ;
Thy face, albeit like the [cool-rayed] moon ;—
Although thy form is like a champak fresh ;—
Alas, oh marvel ! how they me inflame !²

42

JESTER. [Looking attentively.] Ah, here's Vichakshaṇā, with various refrigerants. [2]

[Then enters Vichakshaṇā carrying the refrigerants.³]

VICHAKSHAṆĀ. [Stepping about.] Oh, how my 'dear girl suffers from the burning fever of separation ! [5]

JESTER. [Approaching her.] Lady, what have you here ?

VICHAKSHAṆĀ. Various refrigerants.

JESTER. Whom are they for ?

VICHAKSHAṆĀ. My dear girl. [10]

JESTER. Well then, give me half.

VICHAKSHAṆĀ. What for ?

JESTER. For the King.

VICHAKSHAṆĀ. But, [I mean,] for what reason ?

JESTER. And what's the reason in Karpūra-mañjarī's case ? [15]

VICHAKSHAṆĀ. Don't you know she's seen the King ?

JESTER. And you—don't you know the King's seen Karpūra-mañjarī ?


[At that, they both laugh.]

the King seated, "alone" ; and 2. the meeting-place (near by, to be sure) of the Jester and Vichakshaṇā. Cp. the Analysis, p. 219.

We are to suppose that the King does not hear the Jester's remarks (ii. 41⁸ and ii. 42²) nor the ensuing colloquy (ii. 42⁵ as far as ii. 43²) ; and that, in strictness, the Jester does not hear the King's remark, ii. 41⁹.

And yet, curiously enough, the Jester does turn this last phrase to account by quoting it, mockingly, at ii. 50², as if he had legitimately overheard it. See ii. 50² and note.

¹ The King here lapses into rhythm, although the forms are Çāurasenī : see preced-

ing note. The appointment refers, I think, to a nocturnal meeting immediately following the close of act ii.  See additional note upon p. 289.

² "Inflame," with literal and with metaphorical meaning, as in Prākṛit. One expects green shoots, water-lilies, etc., to be cooling, not inflammatory. Similarly iii. 20.

³ 'Possessing a taken coolness-contrivance totality.' See OB., çigīropacāra. Sāmagrī, 'totality of the needful requisites.'

Bāṇa gives a most interesting list of the means used to allay the heat of the body at Harsha-charita, p. 177-178.

VICHAKSHAṆĀ. Where is the King, then?

JESTER. At the Emerald Seat, as you¹ directed. [20]

VICHAKSHAṆĀ. Well then, stay with the King near the door of the Emerald Seat, in order that, since each has seen the other, the last farewell may now be said to all refrigerants!²

JESTER. [*Puts his arms around her. Then, throwing away the refrigerants, he says to them:*] Be off to the land of Never-come-back! [*And addressing her:*] Why then must we stay in the neighborhood of the door? [26]

VICHAKSHAṆĀ. On account of the Queen's directions.

JESTER. Why such directions?³

VICHAKSHAṆĀ. The Queen has planted there⁴ three young trees.

JESTER. What trees? What trees? [30]

VICHAKSHAṆĀ. An amaranth, a tilaka, and an açoka.

JESTER. Pray what is she going to do with them?

VICHAKSHAṆĀ. The Queen said to Karpūra-mañjarī :

When a maiden who is in love, embraces an amaranth, or looks at a tilaka, or touches with the tip of her foot an açoka, then they burst into bloom. So do thou satisfy for them their longings.⁵ 43

And now Karpūra-mañjarī is going to do it.

JESTER. Well then, I'll fetch the old man from the Emerald Seat, station him where he'll be hidden by the tamāla shrub, and let him witness the affair with his own eyes.⁶ [2] [*He makes as if doing so.*⁷ To the King.] Ho there, up and behold the moon's crescent [beaming] over the ocean of your heart.⁸ [5]

[*The King rises and looks.*]

[*Then enters exquisitely adorned, Karpūra-mañjarī.*] [7]

KARPŪRA-MANJARĪ. But where's Vichakshaṇā?

¹ At ii. 20¹⁶. There he seems to have remained since ii. 20¹¹. Cp. ii. 41² and note.

² Cp. ii. 54. The ardor of the two lovers is now such that nothing will any longer avail to cool them.

³ 'Of what nature (significance) are the directions?'

⁴ In the palace garden, near the door of the Plantain Arbor (with its "Emerald Seat") and the scene of the swinging.

⁵ Do thou satisfy for them their longings to bring forth flowers, by doing these several acts: cp. i. 20²⁷ and see my notes thereto.

⁶ 'I will make this thing to be before his eyes.'

⁷ See note to ii. 41⁷.

⁸ Compare Raghuvansa, xii. 36, where Sita's laugh is likened to the moon rising from the ocean.

VICHAKSHAṆĀ. [*Coming up to her from behind.*] My dear, now do as the Queen directed. [10]

KING. But man ! what's this ?

JESTER. Just you keep behind the tamāla bush and you'll find out.

VICHAKSHAṆĀ. Here's the amaranth. [13]

[*Karpūra-mañjarī puts her arms around it.*]

KING. This lovely maiden, whose swelling breasts are ample as a water-jar,¹ by her impetuous, close embrace, hath made the young amaranth tree to blossom with such a profusion of flowers that a [veritable] procession of swarms of bees has [already] arrived here ! 44

JESTER. Ah see, ah see, the mighty jugglery ! For

The amaranth tree, young though it is, just now close enfolded in her tender arms, all on a sudden shoots forth a multitude of flowers, — Love's arrows, as it were. 45

KING. Yes, not one whit less is the power² of longing.

VICHAKSHAṆĀ. Here is the tilaka tree.

[*Karpūra-mañjarī stands a good while looking at it with sidelong glances.*]

KING. Piercing, restless, and just touched with jet-black collyrium,³ and having ever as their ready helper the Five-arrowed God⁴ who bears the [flowery] shafts, — such are her eyes ; and when⁵ with them upon the tilak tree the fawn-eyed girl a sudden onset⁶ makes, then it stands as if thrilled with delight,⁷ its crown all bristling⁸ with masses of clustering blossoms. 46

VICHAKSHAṆĀ. And here's the açoka tree.

[*Karpūra-mañjarī makes as if she were giving it a dainty kick.*]

¹ Cp. ii. 24^b.

² 'Precisely such is the power.' The tree's longing (and the girl's ?) must have been so powerful as to produce this magic effect.

³ 'Anointed with a small portion of collyrium.'

⁴ 'Ever making or putting (kr̥) Cupid at her side.'

⁵ Literally 'When (jam̐) the attack of the fawn-eyed girl's eyes, piercing, etc., fell on (was precipitated on) the tilaka-tree, then (tam̐) it stood thrilled as it were, etc.'

⁶ Hemachandra, 800, gives dhātī as one of four synonyms (see above, p. 201) for

"sudden attack," "surprise," — for that which, "if it happen by night, is called sāuptika," so familiar as main incident and as title of book x. of the Mahā-bhārata.

⁷ Properly, 'horripilated, bristling.' Hindu poets constantly make allusion to horripilation or bristling of the hair as caused by emotions of pleasure. This again (see note to i. 32) is a curious fact of racial psychology ; we think of it chiefly as a sign of terror. Cp. iii. 24 and note and iv. 21.

⁸ Dantura, 'toothed, tusked,' and so 'thickly beset,' or 'bristling,' and in evident rapport with romañcio.

KING.

No sooner ¹ had the maid, whose face is fair
 As is the radiance of the dapple moon,²
 In graceful play, to the açoka given,
 With [rosy] foot³ whose [jewelled] anklets rang,
 A [dainty] touch,—than¹ in an instant burst
 Forth into blossom, e'en from every spray
 In all its crown, a gorgeous show of flowers—
 A sight for all the denizens of heaven!

47

JESTER. Say, man, do you know the reason why the Queen⁴ didn't satisfy the longings of the trees herself?

KING. I suppose of course *you* know? [2]

JESTER. I'll tell, if the King won't get wrathy.

KING. What occasion is there for anger? unseal your tongue and speak. [5]

JESTER. Although in this world comeliness of person does maintain the attractiveness of doting matrons,⁵ nevertheless, methinks, it is in youth's tenderest prime that Lakshmi (*or Loveliness personified*) manifests herself as presiding deity.

48

KING. I catch your drift;⁶ and, what's more, have something to say [on that point] myself.

In spite of the fact that⁷ [very] young maidens,⁸ by reason of their eager curiosity,⁹ are [a bit] fickle-minded, nevertheless,⁷ it is with them,—their breasts just budding into view,—that the mystery of the Dolphin-bannered [God of Love] doth abide.

49

JESTER. [Yes,] even trees blossom out with the mystery of the beauty of form; but they know not the mystery of love.¹⁰

¹ The two ca's hint at the fact that the touching with the foot and the bursting into bloom occurred simultaneously. — Scholiast. Cp. III. 84.

² 'Deer-spotted [moon], [moon] flecked like the black antelope,' — see II. 20 note.

³ Anhinā.

⁴ 'Do you know what is the reason (in this, ettha, Whitney, § 303 n, i.e.) for this, that (jaṃ) the Queen, etc.?'

⁵ It seems to me licit to assign this connotation to kāmīṇī, which I take as antithetical to both tārūnnā and bālāu.

⁶ 'Understood is your intention—I see what you mean,' namely, that the Queen is

a trifle passée as compared with this tender bud, Karpūra-mañjarī. The form of the Jester's statement was purposely vague.

⁷ 'Maidens are fickle—just so (emea)!—but (puṇa) the mystery abides with etc.' For emea, see Weber's Hāla, no. 865.

⁸ Like Karpūra-mañjarī, as contrasted with the oldish Queen.

⁹ Which is still unrestrained by the experiences and the sophistications of life.

¹⁰ A staid matron like the Queen may continue to bear lovely children, as the trees bear lovely blossoms; but she no longer knows the keenness of youthful passion.

[Behind the stage.]

ONE OF THE BARDS. A pleasant evening to the King!

Behold, [the sun,] the jewel of the day,¹
 His face red-yellow, like an orange ripe,²
 Hangs on the crest of yonder sunset-hill.
 Now Ruddy Goose and mate, alas, must part:³
 Their only friend hath left them — he whose rays
 Are myriad strings dyed gorgeous, madder-red.⁴
 He slackens now his fierce impetuous heat,
 And with it quick the pride of jealous maids;⁵
 Lulls half to sleep the eyes of all the world⁶
 And drowsy lilies that bestud the pool.⁷

50

KING. At hand is now the even-tide —

JESTER.

“The time appointed, as her friends have told it.”⁸ [2]

KARPŪRA-MANJARĪ. Vichakshaṇā dear, I'll go now; it's evening.

VICHAKSHAṆĀ. So let us do.

[Thereupon, they step about, and exeunt omnes.]

[End of the Second Act.]

¹ The stanza in outline reads: ‘The sun (dīnamanī), making . . . , relaxing . . . , possessing a madder . . . ray multitude, sole friend . . . , has become (jāo) sunset-hill-situated,’ etc. I have reversed the sequence of the clauses.

² One is tempted to think that a **nor-ange*: an orange:: a *naddre*: an adder:: a *numpīre*: an umpīre; but it appears that the n of *nāranj*, *nāriṅga*, was lost before the word was adopted into English speech. See C. P. G. Scott, Transactions of the American Philological Association, xxiii. 278, 272.

³ The love and constancy of the Ruddy Goose and her mate are proverbial. They are doomed to pass the night in most pitiful separation. Hence the sun is their “sole friend.” See Wilson’s Meghadūta, note to 82.

⁴ ‘Possessing a multitude of rays which have the color (or gorgeousness) of madder-dyed-strings.’


⁵ ‘And at the same time (saha a) relaxing or making to relent (muñcanto) speedily (sarahasam) his impetuousness (tivva-bhāvam), together with the hearts of jealous-proud-maids.’ — Night and moonlight (cp. ii.

5^b) put an end to their pouting (as do the breezes of spring, i. 15^b), so that they yield to the gentle influences of love. The same idea at iii. 30^a.

⁶ ‘With the eyes of people at the same time (saha) making the lotus-group to be possessing half-sleep.’ There is here a slight laxity of expression.

⁷ The day-blooming lotuses (kamala’s) that close their eyes (nimīlanti) at evening, as opposed to the night-blooming lotuses (kumuda’s), that open their eyes (unmīṣanti) at evening — see Kāvyaḍarṇa, i. 94, and Rṭusamhāra, iii. 23.

The latter are white and close their eyes at dawn, as appears from what is perhaps the loveliest of all the stanzas of Kālidāsa, to wit, antarahite etc., near the beginning of act iv. of Çak. — Cp. his Urvāçī, iii. 16. — See Böhlingk’s Hemachandra, 1160–1165, p. 217. — With this stanza, cp. i. 35 and iv. 18³⁶.

⁸ The Jester mockingly takes his words from the King’s own mouth (see ii. 41⁹). The part that he quotes forms an indravaṛjā line, but in the dialect of prose. See p. 257, note 8, and  p. 289.

ACT III.

[Then enters the King with the Jester.]

KING. [With his thoughts on her.]

Put far away from me the champak¹ bud !
 What use have I for juicy turmeric?²
 Of what esteem is gold though ne'er so pure?
 Before her loveliness, whose radiance sweet,
 Is likest that of newly risen moon,
 What need of bakul blooms, profuse and fresh?³

And again :

Bright as a necklace strung with emerald gems,
 Or wreath of jasmines where the bees have sucked,
 Her lovely glance, as quick she bent her neck,⁴
 Shot sidelong by,⁵ and pierced my very heart.⁶

JESTER. Say, man, what do you stand there for, reeling off your twaddle like an uxorious husband?⁷

¹ See l. 14², 16*, and notes.

² The rhizome of *Curcuma longa*, a plant of the ginger family. It is used as a condiment; as a dye-stuff, it yields lovely shades of yellow; and when chewed, affects the saliva as would saffron. See Pliny, N. H. xxi. 70, cited by BR.: *Indica herba, zingiberis effigie, comanducata croci vim reddit*. — In *oll-ollāi* (instr. s. fem. with *hal-*), the stem is doubled.

³ 'What occasion is there (with, i.e.) for heaps of blooms of bakul, though fresh?' The bakul, *Mimusops Elengi*, Roxburgh, p. 318, has flowers that are white and fragrant.

⁴ 'With an impetuously bended neck' — as *avyayibhāva*.

⁵ 'Glance, directed towards (see *viṣ + ni* 7) in BR.) the region of her ear.' The coquetish glance is usually sidelong and comes as it were from the outer corner of the eye (*apāṅga*). In darting such a glance, the girl may bend her neck or turn her head and so

look by the place where, with her head in its natural position, her ear would be. —

One might suspect here a reminiscence of Bharṭṛhari, who, in his *san-mārga*, q. v., speaks of "glance arrows" (*drṣṭi-bānās*) which are *gravana-patha-gatās*.

⁶ The "Sidelong glance," *kaṭākṣa*, etc. — Daṇḍin, in his *Poetics*, il. 327, gives, as example of *viṣeṣokti*, a stanza which says: The women have no battle-cars, elephants, cavalry, nor foot-soldiers; and yet with their sidelong glance (*apāṅga-drṣṭi*) they conquer the three worlds. — *Parab*, *Subh.*, p. 434-5, has some 19 stanzas on the *kaṭākṣa*. — See Bharṭṛhari's stanza, just cited, = *Sprüche* 6824. Further, *Hāla's Saptacātaka*, 505. — See also il. III and my note on il. 6².

⁷ *Bhājājāida*, literally, 'wife-conquered,' seems to me in this connection necessarily to suggest the doting, foolish, overfond husband, rather than the hen-pecked one. For the contempt in which the latter was held, see *Sprüche*, 4066.

KING. My thoughts, man, are on a vision that I've seen in sleep.

JESTER. Well then, old man, tell it to me.

KING. Methinks a maid with a lily-face stood in my vision within reach of my hand, and was about to strike me quickly with a blue lotus as I lay on my pleasure-couch. And then with eager haste did I catch hold upon the loose end¹ of her garment. No sooner² did she, leaving it in my hand, depart, than² my sleep, as it seemed, suddenly vanished too. 3

JESTER. [*Aside, to himself.*] Should think it might have! [*Aloud.*] Say, man, I too saw a vision last night.³ [4]

KING. [*Expectantly.*] Tell me then, what was the vision?

JESTER. Methinks, last night in my vision I fell asleep by the Ganges. [7]

KING. And then, and then?

JESTER. Well, then the Ganges put her graceful little foot on the head of Īiva and washed me clean away with her water. [9]

KING. And then, and then?

JESTER. Then by a cloud that was raining at the autumn season to [its or my] heart's content⁴ I was absorbed. [11]

KING. A marvel, a marvel! — And then, and then?

JESTER. And then, when the lordly sun had entered the asterism of Chitrā,⁵ the great cloud went near(?)⁶ the place where the Tāmraparṇī⁷

¹ 'With eagerness by me hastily she was held or caught on the loose end.'

² Ca . . . a : cp. ii. 47 note. — Root muc.

³ Adya. — Modern English distinguishes by "last night" and "to-night" what in Sanskrit is contextually distinguished : thus, adya, asmābhir atra, uṣitvā, prātaḥ, etc., 'to-night we'll stop here, and early to-morrow morning,' etc.

⁴ Is jadhicchaṁ used ἀπὸ κοινοῦ (kāka-kṣivat, as the Hindus say)? I see no great pertinence in it in either case.

⁵ At the time of Rājasekhara, the autumnal equinoctial colure would be less than ten degrees west of Spica, and the sun would be "in Chitrā" in "autumn" (iii. 311).

For the transformation of rain-drops into pearls, see Sprüche, 344, 1544, 4029. According to the stanza saṁtaptāyasi (Ind. Ant. xiv. 323; Sprüche, 6781; and elsewhere), the transformation takes place under Svāti : see

p. 214, above. So in Manwaring's Marāṭhi proverbs, no. 1291 : "If the Svāti rain fall, there will be a crop of rubies and pearls, but you will not get cotton enough for a lamp-wick." Now Chitrā and Svāti have as their principal stars respectively Spica and Arcturus; and at the time of Rājasekhara, the approximate longitude of these two stars was respectively 188° 32' and 188° 55', that is practically the same. The author's mention of Chitrā, therefore, is not fortuitous, but significant. — My thanks are due to my honored colleague, Dr. Asaph Hall, for his kind help in matters of this nature. Cp. Whitney, Oriental and Linguistic Studies, ii. 377, and his chart of the zodiac.

⁶ Is antena used "prepositionally" (like antareṇa), here compounded with its "governed" word-stem, and in the sense of ante, 'near'?

⁷ Cp. i. 174 note.

empties into the ocean. I, too, as I think, am within the cloud and go with it. [15]

KING. And then, and then?

JESTER. Then the cloud started to rain there with great big drops of water; and the sea-oysters, such as they call pearl-oysters, emerged from the waters¹ and absorbed me; and I was within them and became a monster pearl.² [16]

KING. And then, and then?

JESTER. Then in four-and-sixty pearl-oysters [successively] I was a drop of cloud-water, surpassing the opal³ in hue, [and then,] in due course, I attained once more to the condition of being a pearl, one of perfect roundness,⁴ clear, and flashing. 4

So I, whom you see before you,⁵ fancy that my own self in the shape of a pearl,⁶ was inside of those pearl-oysters. [1]

KING. And then, and then?

JESTER. Then those pearl-oysters were taken from the ocean as soon as they were mature, and they were opened. And I was among the four-and-sixty pearls. And a certain merchant bought me, giving [for me] a hundred thousand gold pieces. [5]

KING. Oh, what a wonderful vision! And then, and then?

JESTER. Then the merchant sent for the jeweller and had him bore a hole through me.⁷ And that gave me a little something of a pain. [9]

KING. And then, and then?

JESTER. And with the pearls of that lot,⁸ weighing ten *māshakas* apiece, a single row was strung in necklace style,⁹ and it was priced at ten million gold pieces. 5

KING. And then, and then?

¹ For the form, see p. 203.

² This time it is a pearl of ten *māshakas* — see my note to ii. 17^a. See note 5, p. 264.

³ The *tabasheer* is a variety of opal found in the joints of the bamboo.

⁴ 'I arrived at new-pearl-ness, very round, without any flat surfaces' etc., i.e. 'I arrived anew at' etc.

⁵ Thus I would express the force of so aham.

⁶ 'With or by (my) pearl-ness.' For *attānaam*, see Pischel on H. 3. 56.

⁷ 'Then by him, fetching the jeweller, the pearl was caused to be drilled.'

⁸ 'With that pearl-lot (of 64 pearls), weighing 10 *māshakas* apiece.' The expression is loose; the adjective is logically an adjunct of *muttāhala* and not of *mandala*.

⁹ That is, so as to form a necklace rather than a bracelet or what not: cp. *hāra-latthi*, iii 18^b; and *maṇi-yasṭi*, *Urvaṣi*, iii. 10, and Kale's note.

JESTER. Then [the merchant, whose name was] Sāgaradatta, put it in his casket and went to the capital of Vajrāyudha, the king of Pañchāla, to Kanauj; and there he sold it for the ten million. [3]

KING. And then, and then?

JESTER. And then,

As he, [the King of Kanauj,] considered her towering ample breasts, and also the beauty of the single string of pearls, he put it on the neck of his beloved. — Men of sense are pleased to see like meet with like. 6

Moreover:

At midnight's hour, which was full of moonlight resplendent throughout the sky, in love's embrace the royal pair had closed their eyes for terror at the shaft¹ of the Flower-arrowed God. Then by the plumpness² of her exceedingly towering, full, and jar-like breasts was I sore beset — [and so] awoke! 7

KING. [*With a faint smile, and then reflecting.*]

You knew that this vision of mine, in which I met with her whom I love as my life (*pāṇa-samā-*), was unreal; and so you thought you could dismiss it from my mind by your counter-vision.³ 8

JESTER. A decayed chieftain, a brahman exhausted with hunger, a naughty young wench, and a forsaken man, — these beguile themselves with the sweetmeats of wishes.⁴ And I ask you, man, whose power, now, is that?⁵

KING. Love's. [3]

JESTER. Although your love for the Queen has grown by [long] attachment, why, pray, do you, sir, fairly spreading your eyes over all of Karpūra-mañjarī's person, gaze at her as if you were absorbing her? are the Queen's good points inferior to hers? [5]

KING. Speak not thus!

Suppose the knot of love is tied betwixt some man and some maid; for all that, beauty, I think, is not the [sole] cause of it.⁶ But if, even in that

¹ Strictly, 'blows,' 'shots.'

² Konow refers me to *Kirātārjunīya*, iv. 8, where Mallināth glosses *niveṣa* by 'largeness, plumpness' [of the breasts].

³ 'This vision, not real, — it, possessing a meeting with the life-equal-girl, thou knowest. And by [thy] counter-vision, the warding-off or dismissal of it [of my vision] is thy intention.'

⁴ Konow compares *Viddh.* i. 221.

⁵ That is, Of whose power are these wishes and longings a manifestation? For the first two of the four cases, *pemmaṁ* seems to be too specific.

⁶ 'Just under those circumstances (*emea*, cp. ii. 49^a), beauty, methinks, is not the [sole] cause of it' (*tattha*): but rather, says the Scholiast, the working out of the inborn nature.

case,¹ the [girl's] loveliness is much praised,² that is done to put a seal on³ the mouths of unkind-spoken people. 9

JESTER. But what, sir, is that which they call "Love, love"?

KING. The knot of attachment which exists between a mutually united pair, and which has grown strong under the dispensation of the Dolphin-bannered God, — that the connoisseurs call "Love." [2] 10

JESTER. And of what sort is it?

KING. [Love is that] in which the feeling within the heart attains⁴ to sincerity and is devoid of the blemishes of suspicious behavior and so forth;⁵ in which there is an on-flowing stream of longing of each for the other; whose very essence is imparted by Cupid and enhanced by amorous play. 10

JESTER. And how might it be recognized?

KING. They whose hearts are set, each toward the other, in utter commotion by the unforced flow of very restless glances; who speed ever, more and more, the arrows that Cupid gives them; — of such persons⁶ the heart-wound becomes very easily manifest. 11

JESTER. That which has the outward beauty of a deeply seated disturbance of heart, — that the world calls "Love with Cupid's adornment." Hard as it may be to recognize, a person does manifest it among people. That we know to be Cupid's very mighty jugglery. 12

Moreover, if the love that is in the heart⁷ [of the one] awakens [in the other a corresponding] attachment, what occasion is there in that case for the trickery of the bravery of ornaments?

KING. That's true, man!

What need of girdles, bracelets, diadems, anklets? what need of beauty?⁸ and what need of the shows of ornament? [There is no need

¹ Where beauty is not the sole cause of the attachment.

² As an ostensible reason for the love. — Since mah is not necessarily = kāṅka (see Pischel, H. 4. 192), I suppose I am justified in connecting mahijai here with Vedic mah ('is extolled, is magnified'), and not with manth, Marāṭhi mathanem ('is revolved, considered, taken into account').

³ 'Then (taṁ, correlative to jaṁ, 'if') a seal is put on' etc. ⁴ Ei, that is, eti.

⁵ 'Of suspicion-behavior and so forth,' viappa-ghadanā-āi.

⁶ 'Of what persons, possessing hearts

completely agitated by glances which are nature-flowing and very restless, the sendings-forth of the Cupid-given-arrows increase, — of them' etc.

In this version I follow NR, reading (instead of luntia, 'robbed') lunthia, 'agitated.' I take peranta-lunthia as 'boundary-agitated,' 'agitated to their very limits.' — See OB. under tar + vi 5).

⁷ For mana and citta, occurring together at iii. 12^a and iii. 11, there seems to be but one available English word, namely 'heart.'

⁸ Neither gewgaws nor beauty signify much where the passion is mutual. Caṅga and its

of all that.] And so,¹ in this world, it is something else² which puts the flowers of happiness in the grasp of fair maidens. 13

And again :

What need of the performance of song and dance ? and what need of strong drink ? what need of incense of aloes ? and what need of saffron ? — On all the earth in daintiness naught else can equal man's tender passion.³ 14

And again :

The consort of an emperor and the wife of a common man, — in the matter of love there is not even a grain of distinction between them to be found, methinks, [even] if a certain difference in outward splendor is effected by rubies and decorations and garments and saffron. 15

And again :

Why speak of restless eyes — of face like to the moon — of towering breasts ? There is some other reason here, I think, why women from our hearts⁴ do ne'er withdraw. 16

JESTER. That is so. But explain to me another thing : [Even in that] which during childhood is unattractive to the heart of a man, — even in that, with [the attainment of] adolescence, a certain beauty develops itself. [2]

KING. Surely there must be here in the world two Creators who are skilful in building the body and in giving it the bloom of youth: the one fashions the first girlish form ; while the second, by giving it the finishing touches,⁵ brings out its loveliness.⁶ 17

And therefore :

Bejewelled bracelets and girdles and anklets, beauty of dress, strings of emerald gems, mineral rouge,⁷ a necklace of pearls, — [all those things]

derivatives are used of natural beauty — cp. *nisagga-caṅga*, ii. 25^a, and *paai-caṅgima*, ii. 26^c. As to the form (instr. s. fem., from Skt. *an-stem* !), cp. *umhā* cited by Jacobi, § 42, 2).

¹ I take *taṃ* as 'and so.'

² 'There is of fair-waisted maids something else [than gewgaws — namely, native attractiveness], by which they get the flowers of happiness.' Or, *suhaattana* may be the ensemble of womanly charms that draw and hold fast her lover's heart.

³ I am not sure that I have hit just the right meaning of *ruccissa* : nor do I see the appositeness of *puṇu*.

⁴ Ablative singular or plural, H. 3. 8, 9.

⁵ 'By carving it or sculpturing it (Scho-liast, *utkīrya*), by putting on the nicer touches' as contrasted with the first or rougher "fashioning" (*ghaḍaṇā*). The *Marāṭhī kaṇḍāraṇem*, cited by Dr. Konow, is an instrument used for the finer work of goldsmiths and others.

⁶ 'Makes fully manifest (the form), displays it to advantage.'

⁷ Properly, *gāirikā*, which is usually defined as 'ruddle, red chalk.' But Hema-chandra, 1036, makes it a synonym of *dhātu*, and this is a liquid mineral which wells up

are surpassed by the youthful bloom of maidens,¹ which is the spell that fascinates the heart, and is a sixth arrow of Cupid,² and a charming one.

Moreover :

18

A form full of loveliness, eyes that reach almost to the ear and have large pupils, a bosom with ample breasts, a waist that has the triple folds and may yet be grasped by the fist, wheel-like buttocks,³—pray what need of aught else in the time of tender youth? Just these five things put into maidens' hands Cupid's great banner of victory.⁴

19

[Behind the stage (is heard the Heroine, saying:)]

Friend Kuraṅgikā, I am really languishing by reason of these refrigerants, as a lotus [languishes by reason of the arrival of the torrid season that calls for the use of refrigerants].

A shoot of lotus-root [to me] seems like poison; a string of pearls seems like a poisonous serpent; the breeze from the palm-leaf fan seems to spread flames;⁵ likewise the water from the jets of the shower-bath as it comes out on my hand is hot; and not the sandal, that sovereign remedy [against heat], allays the burning of my frame.⁶

20

JESTER. Did the old man hear? are his ears loaded with a jowl-full of the nectar?⁷ [2] will he then even today take no notice of his lotus root⁸ that is languishing by reason of the intense heat? of his saffron dolly that he has to play with,⁹ that is being sprinkled with most intolerably scalding water?¹⁰ of his single string of monster pearls that [now]

from the ground. The wounded Çalya is said to run blood as the mountain runs gāṇṛika, MBh., ix. 13. 14 = 660. It is mentioned at Meghadūta, 102, as a pigment (dhātu-rāga); and at Kumāra-sambhava, i. 7, as a sort of liquid mineral color (dhātu-rasa), such as might be used to inscribe love-letters on birch bark. Cp. my note on ii. 7, above. From the same poem, i. 4, we may infer that it was used as a cosmetic, since it is there mentioned as a decoration for the nymphs of heaven. So here.

¹ The five words of lines *ab* are nominatives absolute, with anacoluthon. We must repeat them in accusative form in *d* as objects of jaai.

² He regularly has five: cp. pañca-bāṇa, pañcesu, pañca-sara, in Index, and p. 239, n. 2.

³ We have had most of these most fleshly details already at i. 32 and 30 and ii. 23.

⁴ 'By just these five things maids become possessing Cupid's banner.'

⁵ 'The wind spreads as it were its friend.' The friend of the wind in the fire, — Hemachandra, 1099, p. 444. OB. cites anila-sārathi as a name for fire from MBh. i. 15. 1 = 1058.

⁶ Similar thoughts at ii. 42.

⁷ Nectar of the Heroine's words. — The ludicrous incongruity of the metaphors is doubtless intentional.

⁸ Munālīā, properly 'little lotus-root.' Is it used in the sense of mrnālīnī, 'lotus-plant,' *pars pro toto*? At any rate, it must be rendered so as to bring out the jocose allusion to the Heroine's own words at iii. 19². — Mrnālīkā is used as a girl's name (with many others) in the Kādambari, p. 356³.

⁹ 'Play + saffron-dolly,' — cp. ii. 12. ✓

¹⁰ 'Water intensely boiled and intolerable,' in allusion to iii. 20⁴.

in a trice is parting?¹ of his meadow of rose-bay,² that the musk-deer are plundering?³ [3]— Well, your vision has turned out true.⁴ Come, let us go in. [5] Let Cupid's banner be exalted. Let the strains of cuckoo-warblings start up in your wind-pipe. [7] Ease up with the floods of tears. Slow down with the torrents of sighs. [9] Let loveliness renew itself. Let us go in by the back door.⁵

[At that, they make as if they were going in.] [12]

[Then enters the Heroine, with Kuraṅgikā.]

HEROINE. [Timidly—to herself.] Why! is this the full moon suddenly descended from the court of heaven? [15] or has the Blue-necked God [Çiva], well-pleased, allowed Cupid to resume his own bodily form?⁶ or is some one who is a rascally foe of my heart and a kindly friend of my eyes about to show me special favor? [Aloud.] This I regard as a piece of jugglery. [19]

JESTER. [Taking the King's hand.] Lady, the jugglery has become real. [21]

[The Heroine stands abashed.]

KURAṅGIKĀ. Dear Karpūra-mañjarī, rise to meet your lord and salute him. [23]

[The Heroine is on the point of rising.]

KING. [Taking her hand.]

Thy waist is ready to break neath the burden of thy bosom: break it not, O moon-faced maiden, by rising!—Cupid have mercy on my eyes after the sight of such ampleness [of breasts]!⁷ 21

Moreover:

In presence of whom, not the beauty of orpiment hath any charm, nor

¹ The allusions to lotus and doll were pat enough. But the tertium comparationis of this figure and the next, Konow thinks, is merely the Heroine's anguish.

² The Tabernæmontana (see this in Century Dic'y) coronaria, known as Adam's apple or East Indian rose-bay. It is a very fragrant shrub, having shining dark-green leathery leaves, "with elevations above the veins" (Roxburgh, p. 249). Its Prākṛit name, "knot-leaf," may refer to this.

³ No jealous rival of the King has turned up thus far. — But see Konow's view, note 1.

⁴ Only in the most general way (cp. iii. 3): he met her in the dream, and now he meets her in fact.

⁵ For the full significance of this clause and the following stage-directions, as I understand them, see p. 219-220.

⁶ Cupid was burned by the fire of Çiva's wrathful glance and is therefore called "Bodiless" or An-aṅga. The story is told at Rāmāyaṇa, i. 23. 10-14, Bombay; or Kumāra-sambhava, iii. 71.

⁷ For their beauty is enough to blind me! — See note on nivesa, iii. 7^a.

burnished gold, nor champak blooms, — with golden flowers I pay homage to those eyes with which thou, O fawn-eyed girl, hast been beheld.¹ 22

JESTER. Her ladyship, Karpūra-mañjarī, by staying in the inner room, has become moist with perspiration. So now I will fan her with the border of my robe. [*So doing.*] Oh dear! I've put out the light with the wind from my garment. [4] [*Reflecting. — To himself.*] Never mind. We'll just go to the pleasure-garden. [*Aloud.*] Say, this is dancing around in the dark! so let's go out now to the pleasure-grounds, just by the subterranean exit. [9]

[*All make as if they were going out.*] [10]

KING. [*Holding Karpūra-mañjarī by the hand.*]

Keeping thy hand, which is like a tender spray, within mine, assume thou, [I pray,] a little unsteadiness² as thou movest along; in order that the kala-haṁsas, as they go about in their play, may at last find a rival who outmatches them in comeliness.³ 23

[*Showing by his demeanor his delight at the touch of her hand.*]

The prickles of the young gourd-melon,⁴ the filaments of the cadamba flower, which today are witnesses of the touch of thy hand, — these will remain as if fastening themselves to my limbs.⁵ 24

[*Behind the stage.*]

A BARD. May the rising moon bring pleasure to the King.

¹ To whose eyes? to his own? If so, the stanza is flat indeed!

² Cañcūra seems to be an intensive adjective from car: cp. cañcūryate, and Whitney, § 1148 k (jañjapa, tartura, etc.). The purpose of the "unsteadiness" or "waddling" is, as I suppose, to enhance the similitude of the girl to the much belauded teal.

³ 'In order that at last the kala-haṁsa-group, in its play-going, may be uncomely.'

The kala-hansa or kādamba seems to be a kind of white teal with gray wings (Hemachandra, 1327). Its cry is often spoken of as most agreeable (kala — see the examples in BR., s.v. (1a), and Hemachandra, 1409). It was tamed and held in high esteem. Bāṇa often mentions it — see Index to Kidding's Kādambārī, p. 224.

⁴ Benincasa cerifera, like the pumpkin,

but with a waxy coat. I do not find this in Roxburgh; but at p. 700, under Cucurbita Pepo, he says of the fruit, that it is, "when young, exceedingly hairy." Note that of our common Cucurbitaceæ (cucumber, pumpkin), the fruits are often sharp-prickly and the vines hairy.

⁵ That is, the delight which I feel at the touch of thy hand causes such horripilation that the asperities of these plants seem to have transferred themselves to my limbs for good and all. Cp. note to li. 46^d.

This conceit of Rājasekhara recurs at iv. 21 and iv. 22; see the notes. One is tempted to query whether it is not a reminiscence of Bāṇa: cp. Harsha-charita, text p. 26^{r-s}, utkantakita- kapola-phalakena, lagna-karnotpala-kesara-pakṣma-çakalena, iva mukha-çaṇā. See p. 220.

While the round ball of the earth is as black by reason of the darkness as if it were in a subterranean chamber, the face of the eastern quarter of the sky has become as yellow as a young birch with the moonlight; and the moon, sending forth rays that are like in beauty to the tufts of the stamens of the wing-seed,¹ has risen, digit by digit, till at last the full disk is above the horizon.² 25

And again :

Without saffron, without sandal,³ is the embellishment of the ten bride-like regions of heaven;⁴ without bracelets, without ear-rings, is the decoration of the round earth;⁵ without withering, without fainting, are the flowers⁶ (or without "Parcher," without "Bewilderer," is the weapon of the God with the Dolphin-ensign);⁷ a garland of moon-beams is massed in the sky.⁸ 26

¹ *Muuunda*, *Pterospermum suberifolium*, Roxburgh, p. 512, a middling sized tree. The flowers are white and fragrant and very long, and show a prominent column of united stamens. — I use "tufts" advisedly for *sihā*.

² 'The moon has gone to full-diskedness in the one-digit-manner.'

³ That is, All the heaven is made lovely by the new-risen moon, "the cool-rayed one": it makes the sky yellow, and that without the help of saffron; it makes the air seem cool, and that without the help of sandal. — This stanza recurs at *Viddh.* iii. 12.

⁴ The "ten points" or "regions" are the four cardinal points, the four intermediate points (NE. etc.), the zenith and nadir.

These are likened to brides. So *Bhartrihari*, in his *bhūḥ paryāṅkaḥ*, describing the ascetic, says: "His couch is the ground; the blue sky above is his roof; and the moon-beams he hath for his candle; north, east, south, and west are the maidens (*dik-kanyās*) that fan him with breezes for chowries." *Rājaṣekhara* has the same bold metaphor two stanzas later, iii. 28^a, in *disā-sundarī* (if not also in a variant of iii. 29, "*dig-vadhū*"); and it recurs as *dik-sundarī* in *Jayadeva*, *Gīt.* vii. 1. *Bāṇa* speaks of the "regions," *āḡās*, as maidens, *Kādambarī*, p. 390⁶⁻⁷.

⁵ I take *bhuvāṇa-maṇḍalī* as 'round of the earth,' = *mahī-maṇḍala* or *bhū-maṇḍala*. *Viddh.* reads *dharāṇi* for *bhuvāṇa*.

⁶ That is, In the cool moon-light, the

flowers are recovering from the intense heat, which "parched" or "withered" them (*aḡṣayat*) and which "bewildered" them or "made them faint" (? *amohayat*), in the day-time.

Since the stanza is a description of the loveliness of the night at moon-rise (iii. 26¹), of its tones of color and its reviving flowers, it must be that the prior interpretation of line c is also the one primarily intended by the poet.

⁷ From Cupid's equipment are missing "Parcher" and "Bewilderer": these are the names of two of Love's arrows — see note to i. 32^d. Both of these names are included among those of the celestial weapons, partly allegorical, partly fanciful, which are rehearsed in the *Rāmāyaṇa*, cantos 27 and 56 of book i.; see especially i. 27. 14, 15 and i. 56. 7, 8, ed. Bombay. — Love's arrows, his bow, and his missiles are all formed of flowers: *puṣpāṇy asya, iṣu-cāpa, astrāṇi*, *Hemachandra*, 228.

I cannot help feeling that this alternative interpretation, although secondary in the intention of the poet, is the key to the whole wretched difficulty of this line. The chance for a pun has seduced the author into using *mohana* of flowers — a use which I cannot deem unforced. — BR., under *guṣ*, cite *na mlāyanti na guṣyanti kusumāni*.

⁸ The area of denotation of *āvalī* and *ālī* is not coincident with that of any English word. See *Hemachandra*, 1423, for their

JESTER. Well, Kāñchana-chaṇḍa has described the loveliness of moon-rise ; so now it's Māṇikya-chaṇḍa's¹ turn.

[*Behind the stage.*]

THE SECOND BARD. The pleasure-pavilions show circling wreaths of incense rising from burning aloes ; they are ablaze with the lighted lamps ;² they have pendent festoons of lustrous (*or* rarest) pearls ;³ they swarm with doves let loose ; in them are prepared charming pleasure-couches, and hundreds of confidantes are talking ; while on the divans appear the pouting women-folk.⁴ 27

And again :

The moon-beams seem as if overspreading profusely with camphor the faces of those beauties, the quarters of the sky ;⁵ they scatter soft moon-light which rejoices the heart of the people of the earth as does sandal ; they make the withered bulb of Love to sprout anew with amorous doings ; and are like to jets sent forth from an autumn cloud. 28

JESTER.

White swan of heaven's pool,⁶
Of Īva's crest, the jewel,⁷
A bulb⁸ of love
'S the moon above!

29

synonyms, among which is *mālā*. 'Row,' 'string,' and 'streak' are among the more serviceable English versions of the words.

We find *āvalī* used of a 'string' of pearls ; and of a 'wreath' of tresses ; but also of a 'set' of teeth ; and, humorously, even of a parrot's two wings, a 'set' of wings, iv. 2¹⁰. Like its synonym *rājī*, it is used with *dhūma* of a 'column' of smoke. *Mālā* is used of bees, ii. 13 ; of curly locks, ii. 20. — See Konow's version, p. 289.

¹ This designation is nearly tantamount to Ratna-chaṇḍa, the name he bore at l. 16².

² 'Ablaze with given or brought-in lamps.'

³ See additional note, p. 289.

⁴ 'The pavilions are possessing-divan-surface-appearing-jealous-women-folk.' *Uc-chaṅga*, 'on the surface,' = 'on,' with attenuated meaning, as in the case of *tala* = 'on' and *antara* = 'in.'

⁵ 'The moon-beams (*enañka-pāā*) are giving as it were an overspreading (see *chur* in OB.) with floods of camphor to the faces

of the sky-quarter beauties.' They flood things in every quarter with a pale whiteness like that of camphor-gum. — For *dik-sundarī*, see iii. 20⁴ note.

⁶ Similarly the sun is so called, e.g. *Daṇḍakumāra-charita*, p. 1¹⁸.

⁷ For the moon as Īva's crest-jewel cp. i. 3. — The pronunciation of jewel so as to rime with pool is an inelegance which accords, as I think, with the tone of this brief doggerel as intended by the author.

⁸ *Kanda*, 'bulb': more specifically, an 'onion.' One can hardly doubt that the Jester takes this particular word out of the Bard's mouth in order to make fun of it. — In the Bard's stanza, it would have been a little less prosaic if we had said "withered root ;" but it is hardly competent to the translator to let the Jester's allusion disappear. Cp. p. 262, note 8.

Concerning the rimes in this and the following two stanzas, see p. 205. — For metre of 29 and 30, see p. 207.

KURĀṆGIKĀ. Proud of his ally, the moon,¹ crushing the pride of jealous maids,² with bow of fresh champak blossoms, Cupid is victor, the impetuous. 30

[*To Karpūra-mañjarī.*] My dear girl, I'm going to recite to the King the verses which you made describing the moon.

[*Karpūra-mañjarī stands abashed. Kuraṅgikā recites.*]

On the moon's yellowish disk, which seems to have stolen its charming hue from some ivory cage,³ appears in all its beauty,⁴ manifest,⁵ the antelope with which the disk is marked,⁶ bearing a likeness to a playful koil. 31

KING. Oh, what an intuition for quite new conceits⁷ has Karpūra-mañjarī! what charm in expression and pleasing words! and what flow of sentiment! [*Addressing the Heroine.*]

It must be that the moon, for fear lest thy [lovely] face be mistaken for its own, hath made — behold! — upon its own round disk a black collyrium-mark, disguised as its "Fleck."⁸ 32

And again :

If, O tender-limbed one, thy face were colored palish with chalk-water, [and if,] besides, black collyrium for the cheeks were put [on it], — then it might mock at the moon (or, then its likeness to the moon would be complete).⁹ 33

¹ 'Possessing pride made by the moon.' The moon is Love's most potent coadjutor — cp. notes to ii. 5^b and 50^b, and especially Kādambarī, p. 559¹².

² Gharatṭa, is a 'hand-mill' such as the women turn in India — see the excellent kaṭākṣa-verse, re re gharatṭa, Parab's Subh. p. 434, 105, for which Peterson, Subhāshitāvalī, 2388, has re re yantraka. Vāsudeva says "crusher," peṣaṇa-kartā.

³ Vilāsa is 'outside looks' and also 'beauty' — such as old ivory might have. Cp. Kādambarī, p. 390¹¹.

⁴ Thus I render bhāi.

⁵ And thus phurantao.

⁶ 'The fleck-antelope': cp. ii. 20, note.

⁷ Vatthu, 'the substance' (as distinguished from the form, utti) is in this case little more than a 'conceit,' that is 'ingenious thought or fancy.'

⁸ 'Surely by the moon, thinking to itself

(tti) [with a touch of jealousy], "Not in any wise shall there be an error (vibbhama) [occasioned] by the face of thee," a black-collyrium-distinguisher (visesaa) has been made on its own disk-round, with "Fleck" disguise.' — For the well-known antelope-spot, see note to ii. 20. — The position of tuha after the tti is exceptional.

⁹ Either, 1. 'Then it would attain to derision of the moon (genitive), would get a chance to mock at the moon' on account of its superior beauty.

Or else, 2. 'Then the moon (nominative) would get a mocking, i.e. would incur contempt.'

Or else, 3. 'Then it would attain to the assumption-of-the-appearance of the moon.'

Cp. Bhartṛhari's vaktram candra-vidāmbi, paṅkaja-parihāsa-kṣāme locane. Here the parallelism of parihāsa, and Böhlingk's interpretation of his conjectural -vidāmbi

[To the moon.]

O antelope-flecked one, why wanderest thou, nonchalant, so near this beauty? Lo, here is the face that gave to thee the exceeding paleness of its own white cheeks!

34

[Tremendous racket behind the stage. All listen.]¹

KING. But what is this uproar?

KARPŪRA-MANJARĪ. [With some trepidation.] My dear girl, [go and] find out what it is and come back to me. [5]

[Kuraṅgikā goes out and reënters.]

JESTER. Just this: the Queen has found out that my old man has tricked her,² and is coming.

KURAṅGIKĀ. Well, it's hunchbacks and dwarfs³ and pigmies and eunuchs and harem-keepers that are making the hullabaloo. [8]

KARPŪRA-MANJARĪ. Then let the King excuse me, so that I, before the Queen finds out about my meeting with the King, may go to my prison by the same subterranean passage by which I came.⁴

[Thereupon, exeunt omnes.]

[End of the Third Act.]

(see BR. s.v., and Sprüche, 5896), support the first of the above versions.

The second version amounts to about the same thing as the first, and is supported by Sprüche, 458.

Mahābala Kṛṣṇa Čāstrin, in his edition of the Čṛṅgāra-čataka, 22 (Nirṇaya Sāgara Press, 1888), supports B's conjecture, but renders it by candra-anukāri etc., as in the third version.

Since the chalk-water and collyrium only enhance the beauty of her face and its likeness to the moon, I am unable to translate the vi of jai vi.

¹ We may suppose that the actors now fall into two groups, King and Jester forming

the one, Heroine and her friend forming the other. And the two sets of questions and answers that follow in dovetail, may be thought of as proceeding each independently of the other.

² 'Has resorted to trickery' (vañcaṇā-gadam), or 'has come here by a trick' (vañcaṇā-āgadam).

³ Griffiths, I., p. 10 b, speaks of dwarfs as favorite subjects of painting and sculpture. "Then, as now in India, they served to amuse persons of rank." Plates 29, 55, 86. — Concerning the inmates of the seraglio, see Sāhitya-darpaṇa, § 81.

⁴ 'May go to my prison, entering by this same subterranean opening.'

ACT IV.

[Then enters the King with the Jester.]

KING. Alas!

The summer's heat is very intense ;¹ mighty is love ; how pray is it to be borne ? Yet that fawn-eyed girl, albeit in one and the same palace with me, is hard to reach, as fate will have it. 1

For,

In this world, by those who are under the power of the Flower-arrowed God alone, both these things indeed are very hard to bear, I think : the time that is made terrible by the intense sun, and separation from the beloved.² 2

JESTER. Some folks are harassed by Cupid, and others are wilted by the heat ; but a chap of my stripe is neither harassed by Love nor wilted by the heat.

[Behind the stage.]

A PARROT. Well, won't Polly tear out your top-knot by the roots ? — I guess ! [4]

KING. [Laughing.] Man, was the pet parrot talking which was roaming about at will in the pleasure-grove ?

JESTER. [Angrily.] Ah, you wretch of a bird, you'll be cat's meat next. [8]

[(The parrot again) behind the stage.]

There's nothing I mightn't expect from the like of you³ — if I hadn't a set of wings.⁴ [10]

KING. Why ! I believe it has flown. [To the Jester.]

The nights are of short duration and the days are waxing long. The round of the moon is broken⁵ and the disk of the sun is unbroken. Why

¹ Gāḍhaar', i.e. gāḍhatara-.

² The thought of this stanza is repeated in different language at Bālar. v. 25 and Viddh. iv. 6, as Dr. Konow points out, p. 206.

³ 'Every thing (any thing) is deemed possible from the like of you.' This speech,

iv. 2¹⁰, seems also to come from the parrot. For the ablative, see p. 203. — Cp. Viddh. p. 29⁴.

⁴ "Set" seems to be used humorously ; see note to iii. 26^d.

⁵ 'The moon attains diminution' — so that it yields less coolness, as I suppose.

should not an arrangement whose course appears to be this in summer days,—why should it not be broken, then, with knife-points?¹ 3

Moreover,² it is altogether to be praised³ if it bring me a meeting with my beloved. For

At midday, the touch of sandal-paste; until twilight, moistened garments;⁴ play in the bathing-pools until night-fall; in the evening, cool liquor;⁵ and love's embraces in the last watch of a summer night;⁶ these are the five arrows with which Cupid wins his victories: his other shafts are split and broken. 4

JESTER. Say not so. [Say rather:]

A blessing on the summer days, O friend, because⁷ in them the betel⁸ leaves are overlaid with a palish shimmer, and the areca nuts are delightful with the flavor of mango oil, and the sandal is made [still more] fragrant with powdered camphor. 5

KING. [Yes.] And this too is pleasant about them:⁹

Flutes, tremulous as if with koil notes,¹⁰ are cooling to the ears; liquor with cold water is cooling to the mouth; a sweetheart with massive breasts anointed with sandal is cooling to the touch: for any one there is for the summer days an antidote that is altogether cooling. 6

And again:

In the graceful chaplet, an acacia bloom; near the breast, a necklace of sinduvāra berries; on the limbs, a moistened garment;¹¹ attached to the waist, a girdle with blue lotuses; on the two plantain-like arms,¹² bracelets of fresh lotus-roots: such is the apparel for [enamored] women that is

¹ *Khaṇḍa* is 'broken, incomplete,' or (of the moon) 'not full, gibbous'; *a-khaṇḍa* is 'not incomplete,' 'complete' in form and perhaps also in power; *khaṇḍijai* is 'be broken, cut, brought to nought.' The "knife-points" are congruous enough with "cut," hardly so with "arrangement."

² An adversative conjunction (*kiṃ tu*?) would be much more appropriate here.

³ 'It [the arrangement] is altogether (piṇṇaṃ) to be praised' (glāḥ).

⁴ *Oll-aṇsuam*: cp. iv. 7b.

⁵ Cp. my note to i. 22 and the lampoon there quoted.

⁶ Cp. *Rāvaṇa-vaha*, ed. Goldschmidt, xii. 13. — *Jaṃ kiṃ pi* = 'some, a little,' with *pihuvanaṃ*.

⁷ The three long *bahu-vrīhis* are "adjectives that contain reasons"—*hetu-garbha-viṣeṣaṇāni*.

⁸ *Piper betle*, a perennial creeper, Roxburgh, p. 63, 569. "The leaves are used as a wrapper for the little pellets of areca nut and lime which are extensively chewed in the East." The pellets are carried in boxes (cp. iv. 9¹⁰) commonly made of silver filigree. See Century Dic'y, under *betel* and *betel box*. — *Areca palm*, Griffiths, fig. 60.

⁹ 'About them' (*ettha*), i.e. the summer days.

¹⁰ 'Having koil-notes and wavy.' The "waviness" or tremolo effect that may be given to the music of the flute may be supposed to suggest liquidity and so coolness.

¹¹ Cp. iv. 4^a.

¹² Cp. my note to ii. 14b.

likely to be prescribed¹ by the physician [who treats the disease] of love,² as the sole charm against the pains of the heat when the spring season melts into summer.³ 7

JESTER. And I say, moreover :

Of women who at midday are anointed with smooth, thick, sandal-paste, who bathe the whole evening through,⁴ who in the nights are besprinkled with drops of water that come from the punkahs, — of such, the Five-arrowed God accomplishes the enslavement. 8

KING. [*Making as if he were recollecting something.*]

For those, to whom is given complete union with a person lovely with the combination of garb and fresh beauty,⁵ — for them the nights and days, though long, go by like a twinkling; and to whose sore-pained heart these [days]⁶ bring not even to a small degree the delights of love, — for them the days give birth to [vain] wishes only and drag by as if they were each a month long. 9

[*Addressing the Jester.*] Is there any news about *her*?

JESTER. Yes, there is. Listen, old man ! Here's a joke for you. [5] The subterranean passage that was made to Karpūra-mañjarī's prison, was discovered by the Queen. Then, with a pile of huge stones, she closed up the entrance to the passage so that no one could slip through.⁷ [7]

Five chowry-holders, girls with names ending in *senā*, Anaṅga-senā, Kāma-senā, Kaliṅga-senā, Vasanta-senā, and Vibhrama-senā, with noisily brandished swords and shields in their hands, were appointed to keep guard over her prison on the east side. [8]

Five ladies in waiting, with names ending in *lekhā*, Anaṅga-lekhā, Chandana-lekhā, Chitra-lekhā, Mṛgāṅka-lekhā, and Vibhrama-lekhā, with bows in their hands and arrows on the string, were set [to keep guard] on the south side. [9]

¹ 'To be offered or brought into service' — root *nī* + *upa*.

² Or, 'by the Cupid-physician,' 'by Dr. Cupid.' But perhaps this would be too jocose for the King in his present mood. "He's got it bad."

³ 'At the going of the season of Madhu,' i.e. of the season of spring or *vasanta*. This consisted of the months March-April and April-May, whose older names were Madhu and Mādhava (see p. 214, or Whitney, JAOS. vi. 414, and cp. note to ii. 62¹). *Vasanta* is followed by *grīṣma*, 'summer,' but the text

does not show here how far the summer has progressed. — This costume, at all events, is light.

⁴ 'Possessing practised interval-less bathings in the evening.'

⁵ I take *ghaḍaṇā* as 'combination' — see OB. And to *bhaṅgi* I assign the meaning 'Art und Weise sich zu kleiden' (= '*garb*') given it by OB., s.v., with a citation for it in that sense from our poet.

⁶ Or, 'These burning days,' *saṁtāviṇo*.

⁷ 'The entrance was closed by the Queen, making (*kr*) it hole-less.' See p. 220.

Betel-box bearers,¹ girls with names ending in *mālā*, Kunda-mālā, Kāñchana-mālā, Būkūla-mālā, Mañigala-mālā, and Māñikya-mālā, carrying lances in their hands, were stationed [to keep guard] on the west side. [10]

Bath-keepers, girls with names ending in *keli*, Anañga-keli, Barkara-keli,² Sundara-keli, Rāja-keli, and Kandarpa-keli, holding shields and swords, took their places³ on the north side. [11]

And over [all] those, five reciters of witty sayings, girls with names ending in *vati*, Mandāravati, Tarañgavati, Kallolavati, Madirāvati, and Kelivati, were appointed as overscers, each with a bright golden staff in her hand. [12]

KING. Well, well! that's the entire personnel of the Queen's apartments!

JESTER. Here's the Queen's friend, Sārañgikā, sent with some message from her. [14] [Then enters Sārañgikā.] [15]

SĀRAÑGIKĀ. Victory, victory to my lord! The Queen's message is that today the King must mount to the terrace of his pleasure-palace and inspect the preparations and accessories⁴ for the great festival of the Deity of the Banyan.⁵ [16]

KING. As the Queen directs!

[Exit the attendant.] [20]

[King and Jester step about, making as if they were ascending to the terrace. Then begins the charchat.] [22]

JESTER. Behold, these maidens,⁷ richly adorned with pearls,⁸ at the close of the dance but scantily attired, are sprinkling each other with

¹ The royal betel-box, umbrella, etc., were often borne by regularly appointed officers. See for example, in BR., the compounds of *tāmbūla*; and cp. note to iv. 6^a.

² See Zachariae, *Mañkhakoṣa*, Nachträge.

³ I suppose *ādhatta* (= *ārabdha*, II. 2. 138) means 'fasten Fuss.'

⁴ *Uvaarapa* seems to imply all this.

⁵ The deity supposed to reside therein during the *vaṭa-sāvitri-vrata*. The time of this observance is given as the full moon of *Jyāṣṭha* by the *Vratārka*. I have a lithographed edition of the *Vratārka*, Benares, 1931 (A.D. 1875); and its treatment of the matter begins on folio 121, reverse, line 11. — Or see *Nirṇaya-sindhu*, II., folio 11 a, 3.

— Or see Hemādri, *Chaturvarga-chintāmaṇi*, *Vratakhanda*, xxi., p. 273^a. — My pupil, Mr. Albert Henry Allen of San Francisco, has prepared a well-digested account of this observance which will, I trust, be published in vol. xxi. of the *Journal of the American Oriental Society*, pages 53-66.

⁶ The *carcarī* is a peculiar dance (cp. *Vikramorvaṇi*, act iv.), accompanied by various poses as mentioned in the next verse. — Root *viç* + *pra*, in the sense of 'makes its début, begins, *geht los*'?

⁷ Whom they see as they look down from the palace roof.

⁸ 'Possessing pearly-ornament-accumulations.'

water which they take with jewelled cups from the jets of the shower-bath. 10

And here¹

Circling around with charmingly-varied pose of hands and feet,² these two and thirty dancing-girls, — they tread their mazy rounds, their steps keeping time with the music.³ In thy court is seen the “Staff-dance.”⁴ 11

With their shoulders and heads even,⁵ with their arms and hands even, other maidens, each with clean-cut pose,⁶ and ranged in two rows each facing the other, are rendering the *challi*-dance⁷ and regulating its tempo by the beaten measure.⁸ 12

Still others, quitting the jewelled cups, throw [direct] from the showering-machine the jets of water.⁹ These — fair as Cupid’s arrows, though consisting only of water¹⁰ — fall on the person of friends [standing by]. 13

Here, coquettish girls, their bodies anointed with blackest collyrium,¹¹

¹ The *Samgīta-Ratnākara*, Ananda-ācrama edition, in its *nartana*-chapter (vii.), explains many of the technical terms that here follow. I am unable to go into the matter in detail, but give a few references to the book, whose title I cite as SR.

² I take *bandha* as pose in the nautch.

³ ‘Possessing steps (*pada*) that have followed the beats’ (*tāla*), that is, ‘the time or measure,’ which was marked by clapping of hands, and perhaps also (as in iv. 17^a) by the rhythm of the song.

⁴ The *rāsa* is a rustic dance like that of Krishna with the herdswomen. See *Vishṇu-purāṇa*, v. 13. 23, or Hall’s *Wilson*, vol. iv., p. 324 f. — From SR. I cite *daṇḍa-pakṣa*, vii. 642; *daṇḍa-recita*, vii. 651; *daṇḍa-pāda*, vii. 711, 965, 1015, 1186.

What the “staff-dance” is I know not. Perhaps a dance in which the dancers were arranged in “columns” (cp. iv. 12, and *daṇḍa* as used at ii. 9^a)? — I recently witnessed, as part of a light entertainment, a “cane-dance,” in which a negro performer held a staff, and struck the floor rhythmically with it, in time with his feet. — Has it aught to do with the “staff-dancer” of the *Çatapatha-brāhmaṇa*? see Eggeling, *Sacred Books of the East*, 44. 417.

⁵ *Sama* seems to be a technical term for

‘in a natural position.’ *Svabhāvena sthito bhūmāu samaḥ pādo* ‘*bhidhīyate*, SR. vii. 316. Konow cites *Nāṭya-śāstra*, x. 13.

⁶ OB. defines *rekḥā* as ‘correct pose of all the limbs in dancing.’ “Pose-clear,” “with clean-cut poses,” may be an *avyayibhāva*, or else an adjective with *calli*.

⁷ SR., vii. 1215, enumerates ten rustic dances. The first is *cālī*: it is “not too fast nor too slow” (in the *madhya-laya*); and is characterized by the “simultaneity” (*yāuga-padya*) of the movement of the feet, thighs, waist, and arms. The same dance, performed quickly and with the dancers facing each other, is called *cālivaḍa*.

⁸ ‘The *calli*, possessing a connection of *tāla* and tempo’: that is, ‘whose tempo is regulated by the *tāla*’ (see above). The *layas* or tempi are fast, middling, and slow.

⁹ ‘Others throw jet-water by means of the *jantas*.’ They don’t use the cups, just mentioned at iv. 10; but perhaps they put their fingers partly over the orifices of the *jantas* so as to make the water squirt directly on their playmates. See *muc*.

¹⁰ ‘These (*tāo* — sc. *dhārāo*, ‘jets’), having a beauty [as] of water-arrows of Cupid.’ Konow cites *Viddh*. iii. 25^b.

¹¹ ‘Possessing lampblack-collyrium-black-bodies.’

holding triple¹ bows, and adorned with tail-feathers of peacocks, are parading about as savage mountaineers,² [and so] making sport for the people. 14

Yet others, bearing in their hands offerings of human flesh, and terrible with their groans and shrieks and cries, and wearing the masks of night-wandering ogresses, are enacting a cemetery-scene. 15

And one fawn-eyed girl, sounding the drum that makes you shudder,³ and with the pleasant noise of a tambour, with her creeper-like arms alternately⁴ swaying, has started to execute the performance of the *challi*. 16

Others are performing, as might a lay, a graceful dance in tempo,⁵ with a jingling made by their bells, with the measure regulated by the tempo of vocal music,⁶ and with the clear tinkle of anklets. 17

Still others, their garments a-flutter by reason of their eagerness, intently playing the flutes, and setting the people a-laughing by their dark dress, recede, bow, and laugh. 18

[Enters *Sāraṅgikā*.]

SĀRAṅGIKĀ. [*Looking before her.*] Here is the King, who has come from the Emerald Seat⁷ into the Plantain Arbor. — Well, I'll go to him and announce the Queen's message. [4] [*Approaches.*] Victory, victory to my lord! The Queen's message is: "This evening I will bring it about that you shall lead a new bride around⁸ the nuptial fire." [7]

JESTER. But Lady! what means this shower of watermelons⁹ from a clear sky?

KING. *Sāraṅgikā*, explain it all in full. [9]

SĀRAṅGIKĀ. You shall hear. On the fourteenth day,¹⁰ just past, the

¹ "Triple": made in three pieces?

² Πενήνδαι δρυοφάγοι, Ptolemy, vii. 1. 64.

³ SR. treats hudukkā at vi. 1072. Molesworth defines it as a small drum, shaped like an hourglass. It is held in the hand and rattled. — Is not this the drum formed of the tops of two human skulls cut in bowl-shape and with skin stretched across the bowls, and set crown to crown? Clappers are fastened to it by thongs a few inches long, so that if you grasp the constricted part and twist the wrist, the clappers thump the membranes. — See root vad.

⁴ Contradicts *yāgapadya*, p. 280, note 7.

⁵ 'Perform tempo-dance-grace.'

⁶ For *jantia*, see under *yantra*. — Cp. note to iv. 11^b.

⁷ See page 254, note 1.

⁸ See root *nī-pari*.

⁹ Properly, 'white gourds,' the Benincasa cerifera of ill. 24 — see note. Cp. p. 205 end.

¹⁰ Of the bright fortnight of *Jyāṣṭha*; see p. 216. Cp. *Kādambari*, p. 128^b, where the Queen goes to pay homage to *Īva* "on the fourteenth day" of the month. *Gāuri* is *Īva*'s consort.

Queen had Bhāiravānanda make an image of Gāurī bejewelled with rubies and set it up. [11] And he, the master Magician, was consulted by the Queen, after she had begun the observances for its consecration, with regard to the matter of a reward for [him, as] her preceptor. And he replied: "If you absolutely must give a reward, then I suggest the following."¹ To which the Queen said, "As your Reverence directs." [16] And he continued and said: "There, in the Lāṭa country,² is a King named Chaṇḍasena. He has a daughter named Ghanasāra-mañjarī.³ She has been pointed out by the astrologers as destined to become the consort of an Emperor. [20] So the King must marry her, in order not only that the preceptor may not fail of his reward, but also that your husband may become an Emperor." [22] Then the Queen laughed and said, "As your Reverence directs." And I was sent to make the announcement. And the reward to the preceptor has been given. [25]

JESTER. [*Laughing.*] Here's an instance of that old saw, "Snake on your head—and the doctor away" (*or* in some other country).⁴ The wedding is [set for] today and here, while Ghanasāra-mañjarī is in the country of Lāṭa. [28]

KING. Have you never seen Bhāiravānanda show his magic power?⁵

SĀRAṅGIKĀ. [Continuing her message.] The Queen has had a sanctuary to Chāmuṇḍā⁶ built at the foot of the banyan that stands in the middle of the pleasure-garden. [30] And Bhāiravānanda is going to meet the Queen there. And in the hall of state which is there situated and has just been put in readiness for it, the wedding is to take place. [*So saying, she steps about and exit.*] [33]

KING. Man, I have a notion that this is all a blooming job of Bhāiravānanda. [34]

JESTER. That's a fact. Nobody but the moon—you'd better believe—can make the moonstone statue to ooze⁷ or the [night-blooming] cephālīkā to blossom profusely.⁸ [36]

¹ 'Then let this [reward] be given.'

² For Lāṭa, see p. 214.

³ See iv. 20¹⁶ and note.

⁴ The proverb is discussed elaborately and interestingly by Pischel, Festgruss an Roth, p. 115. Cp. Böhrling, Berichte der sächsischen Gesellschaft, 1894, xlv. 7.

⁵ For if you (the Jester) have, you know he can bring the bride here in a trice.

⁶ Īva's consort, in a terrible form.

⁷ The moonstone is a fabulous gem, supposed to ooze or deliquesce under the moon's rays: cp., for example, Kādambarī, p. 395⁸.

The "Thirty-two tales of the throne" are related by 32 heavenly nymphs who have been transformed into statues (puttalikās) of moonstone: see Indische Studien, xv. 442, 294.

⁸ None but the Magician could bring all

[*Enters the Magician.*] [37]

BHĀIRAVĀNANDA. Here is the Chāmūṇḍā idol serving to screen the [new] entrance which has been opened from the root of this banyan to the subterranean passage.¹ [*He stretches out his hand to it in worship,*] [*saying to Chāmūṇḍā, or rather, saying of her:*]

A dissolution of the universe² is her pleasure-house; the blood of the demons is her fiery draught; victorious is Kālī³ as she quaffs it, in presence of Kāla,⁴ from a goblet made of the skull of Parameshthin.⁵ 19

[*Enters (the sanctuary) and sits down.*] Not even yet is Karpūra-mañjarī [to be seen] coming out by the exit from the subterranean passage! [*Karpūra-mañjarī, in pantomime, makes an opening in the mouth of the passage, and enters.*]

KARPŪRA-MAÑJARĪ. Reverend Sir, I salute thee. [4]

BHĀIRAVĀNANDA. Mayst thou get a suitable husband. Sit down right here.

[*Karpūra-mañjarī sits down.*] [7]

BHĀIRAVĀNANDA. [*To himself.*] Not even yet does the Queen seem to be coming!⁶

[*Enters the Queen.*] [10]

QUEEN. [*Stepping about, and looking in front of her.*] Here is the exalted Chāmūṇḍā. [*Pays homage to it. Then looking about, she says:*] Karpūra-mañjarī here!⁷ Well, what does this mean? [*To Bhāiravānanda.*] I have this to tell you: I have made ready, before coming to you, all things needful for the wedding; but they are in my own apartments of the palace. So I will get them and return to you. [18]

BHĀIRAVĀNANDA. Do so, my darling.

[*The Queen takes a few steps about the stage, (as if she were) departing.*⁸] [20]

this about, just as the moon is the only one able to make the śephālīkā bloom. Konow cites Viddh., p. 63⁴, 65¹. Cp. ii. 50, note 7.

The stage-directions ought here to add, *iti niṣkrāntāu*, 'Exeunt' [King and Jester]. Cp. p. 221.

¹ 'Here at the banyan-tree-root is the Chāmūṇḍā-idol, a cover of the [newly] opened-out entrance to the subterranean passage.'

² That is, the scene of the dissolution etc.; the expression is a little loose.—For a classification and description of the various dissolutions of the universe, see Viṣṇu-purāṇa, book vi., chapters 3, 4, 5.

³ Or Chāmūṇḍā, Īṣa's consort, in a terrible form.

⁴ Death or Time, the Death-god or All-destroyer.

⁵ 'From a goblet made of the skull of Brahman,' whom Īṣa slew for his pride on the occasion of an "incidental" dissolution of the universe (*kalpa-ksaye*) as narrated in *Kathā-sarit-sāgara*, ii. 13.

⁶ 'Not even yet does the Queen come.'

⁷ See p. 286, note 4.

⁸ The Queen does not actually leave the stage. The stage continues to represent the shrine of Chāmūṇḍā; but the audience is re-

BHĀIRAVĀNANDA. [*To himself, laughing.*] She's gone to search Karpūra-mañjarī's apartment! [*Aloud.*] Karpūra-mañjarī, my daughter, by way of the subterranean passage, not otherwise, and at a quick pace, do you go to your own apartment and stay there. — When the Queen comes back, you're to come back. [25]

[*Karpūra-mañjarī does so.*]

QUEEN. Here is the prison-room. [27] [*Enters and looks around. — To herself.*] Well, I am surprised! ¹ Karpūra-mañjarī here! It's somebody that looks very much like her! [*Aloud.*] Karpūra-mañjarī, my darling, how are you feeling? [*Pretends to listen and repeats the imaginary reply.*] ² What's that you say, that you've just got a headache? [*To herself.*] Well then, I'll go back there [to my own apartments]. [*Enters* ³ *and looks to one side and another.*] Hallo, friends, be quick and take the things for the wedding and return [with me]. [39] [*With these words, she steps about.* ⁴]

[*Karpūra-mañjarī enters and sits just as before.* ⁵] [41]

QUEEN. [*Looking before her.*] Karpūra-mañjarī here! ⁶

BHĀIRAVĀNANDA. Vibhrama-lekhā, my darling, the things for the wedding have been brought? [44]

QUEEN. Certainly. But some ornaments which would be suitable for Ghanasāra-mañjarī have been forgotten. So I'll go back.

BHĀIRAVĀNANDA. Very well. [48]

[*The Queen acts a little pantomime as if she were making an exit.*] [49]

quired to imagine that it represents also at the same time, for a few minutes, as the action requires, first the shrine and the prison, and then the shrine and the Queen's apartments; and that it does so for two occasions, the first being for the action of iv. 192⁷⁻³⁹, and the second being for the action of iv. 193²⁻⁵⁷. See the Synoptic Analysis, p. 221-2.

¹ This phrase renders ae.

² Literally, 'in the air.' This is a "dramatic phrase" (nāṭya-ukti) used to designate an imaginary reply which the actor is supposed to hear and to repeat for the benefit of the audience. The device is familiar to English readers from Douglas Jerrold's "Curtain Lectures." There the unhappy

Mr. Caudle's replies are regularly "in the air." See Sāhitya-darpaṇa, no. 425, or Monier Williams, Çak., p. 96.

³ That is, the audience has to imagine that she enters her own palace-apartments.

⁴ In order to indicate to the spectators that she is returning with her attendants from her private apartments to the shrine of Chāmunda.

⁵ That is, while the Queen is delaying to get the things, the Heroine hastens back by the secret passage, arrives before the Queen, and so is discovered seated in the sanctuary, just as she was when the Queen (supposedly) left her at iv. 192⁹.

⁶ In the sanctuary, to which the Queen is now supposed to have returned.

BHĀIRAVĀNANDA. Karpūra-mañjarī, my daughter, do just as you did before.¹ [50]

[Exit Karpūra-mañjarī.] [51]

QUEEN. [*Pretending in pantomime to enter the prison-room, and seeing Karpūra-mañjarī.*] Well, well, I am nonplussed² by the resemblance! [*To herself.*] It's the magic car of the master Magician, which moves about through the air or through walls,³ that brought her here! [55] [*Aloud.*]⁴ Friends, take each of you what I told you to take and come along back with me. [57] [*She enacts a little pantomime as if she had (come back and) entered the sanctuary of Chāmunda and espied her (Karpūra-mañjarī).*] Oh, what a resemblance! [59]

BHĀIRAVĀNANDA. Sit down, O Queen. The King also has just arrived. [60]

[Then enters the King, with the Jester, and Kuraṅgikā.]

BHĀIRAVĀNANDA. Place, place for the King! [62]

[All sit down in due order.]

KING. She is, in embodied form, a paragon of the Dolphin-bannered God; she is a transformed bow-staff of the wild mountaineer "Passion"; she is the light of the full moon, abroad by day.⁵ [64]

And again:

She is the casket for the rubies of a host of excellences; a jewelled doll. Likewise, as she wanders about, she is the flowery beauty of spring. [66]

Moreover:

If⁶ the beauty⁷ of this maiden's form, which is the ensign of her conquest of the world, comes—in whatever way⁸—within range of a man's eyes, then there takes up his abode in that man's bewildered⁹ heart the

¹ Namely, as at iv. 19²⁴⁻²⁵.

² Molesworth gives this very meaning for the Marāṭhi naḍanem, Prākṛit naḍ.

³ 'Without hindrance or obstruction'—from gravity, walls, or the like. Cp. note to i. 34²⁷.

⁴ Between iv. 19⁵³ and iv. 19⁵⁶ the Queen is supposed to go from the prison-room to her own apartments.

⁵ See additional note, p. 289.

⁶ 'To the range of whose eyes beauty goes, in the heart of that [man] Cupid dwells.'

⁷ I would assign to rehā here and at ii. 41^c the meaning 'beauty.' The verb reh means 'is lovely, rājate,' in Hāla, no. 308; cp. H. 4. 100. —Molesworth defines Marāṭhi rekhalā (from rekhanem, from Skt. rekhā, 'line') as 'neat, comely, pretty.' —But it may be that two words of quite diverse origin have flowed together in the Prākṛit rehā. See additional note, p. 289.

⁸ Jaha taha, as a phrase.

⁹ I take vicitte as = Skt. vi-citte, 'besinnungslos,' not vicitre. Cp. note to ii. 40^b.

Dolphin-bannered God, his bow-staff bent almost double with the arrows on the string.¹ 20

JESTER. [*Aside, to the King.*²] You have made the old saw come true, "Can't trust a boat even when it's touched the shore."³ Now just cork up! [4]

QUEEN. [*To Kuraṅgikā.*] Kuraṅgikā, do you arrange the wedding costume for the King; and let Sāraṅgikā arrange it for Ghanasāra-mañjarī.⁴ [6]

[*Thereupon both busy themselves in pantomime about the wedding of the two.*] [7]

BHĀIRAVĀNANDA. We must summon a preceptor.⁵

QUEEN. Here stands the crest-jewel of all learned Brahmans, my husband's Preceptor, the worthy Kapiñjala. So let him start the sacred fire. [10]

JESTER. Here I am and ready! Say, man, now I'll tie a knot in your upper garment.⁶ With your hand take the hand of — Karpūra-mañjarī! [13]

[*The Queen utters an exclamation of surprise and looks on with a touch of despondency.*]

BHĀIRAVĀNANDA. [Well, O King], you have lost your head!⁷ for Ghanasāra-mañjarī is only another name for Karpūra-mañjarī.⁸ [16]

KING. [*Taking her hand.*]

The prickles that are on the lovely fruits of the gourd-melon,⁹ and on

¹ Valaia, 'bent almost into a circle' — cp. ii. 6^d. — For puṅkhia, see ii. 3^d note.

² For the "dramatic phrase," see Sāhitya-darpaṇa, no. 425.

³ Here you are, in plain sight of the goal of your wishes, like a boat that has crossed the water and reached the farther shore. And yet you persist in this sentimental gush (iv. 19⁶⁴—iv. 20). I can't trust you. — Root gvas, passive, impersonal, with locative.

⁴ The Queen, on entering, iv. 19¹⁰, expects to find the "Ghanasāra-mañjarī," whom (at iv. 18⁷) she had promised as a new consort for the King. Instead, she finds the Heroine, iv. 19¹⁴. Hurrying to the prison, she finds (iv. 19²⁹) there also the Heroine. Or is it the Heroine's double, so like her (iv. 19³²) as to deceive the Queen's eyes? She will rather trust her ears, and so elicits a reply from the prisoner (iv. 19³⁴) and recognizes by her voice that she is certainly the Heroine. On her return to the sanctuary,

she finds (iv. 19⁴³, for the third time) again the Heroine. Her second visit to the prison (and fourth finding of the Heroine) suggests the suspicion, iv. 19⁵⁵, of supernatural means of communication between the two places. And yet, on her second return, iv. 19⁵⁹, it may be, after all, a resemblance! — Her perplexities are still unsolved when she bids Sāraṅgikā, at iv. 20⁶, to array the bride; they reach their climax at iv. 20⁷; and give place to unpleasant certainty upon the utterance of the Jester's last word at iv. 20¹³.

⁵ To conduct the nuptial ceremony.

⁶ The symbolical wedding-knot, p. 289.

⁷ 'You are forgetting yourself extremely.' Cp. Molesworth, s.v. bhulaṇem, 'become infatuated, lose one's understanding (by drinking, through riches, honors, love, etc.).' Even the King is still in the dark about the identity of the new bride!

⁸ See p. 251, n. 5: ghaṇasāra = karpūra.

⁹ The whole stanza is simply a variation

the rows of leaf-petals that contain the ketaka-bloom,¹—the touch of thee, fair maid, assuredly hath transferred these to my limbs as a thick-set mass of bristling down.² 21

JESTER. Come, man, let the circumambulations³ be performed and the parched grain be thrown into the fire.

[*The King acts as if he were doing all this. The Heroine stands abashed. The King, having brought the wedding ceremony to an end, in happy mood,⁴ saluting all in fitting manner, takes his seat as an Emperor.*] [4]

[*Behind the stage.*]

A BARD. May the wedding feast bring delight to the King!

The lovely gourd-melon,⁵ the fresh young bread-fruit,⁶ the coral trees,⁷ the stalks of the lotus-blossoms,⁸ the bloom of the ketaka besides,—I fancy that thy person must have taken to itself by force the qualities [of these plants, because] over all thy limbs appear such horripilations, like unto prickles that one could see and touch.⁹ 22

of a theme which we have heard—see iii. 24 and the notes, and iv. 22*. For the gourd-melon in particular, see note to iii. 24*.—As to horripilation, see note to ii. 46*.

¹ Concerning odor etc. of the ketaka or screw-pine, see note to ii. 621. The leaves, says Roxburgh, p. 707, are closely imbricated in three spiral rows, very smooth and glossy, margins and back armed with very fine spines. . . . The female flowers have no other calyx than the termination of the three rows of leaves. The text is in good accord with this fact.—Kālidāsa speaks of “ketaki-needles,” *Ritu-saṁbhāra*, ii. 23.

² ‘As a thick-set horripilation-shoot-range.’—It may be that *aṅkura* is to be taken as ‘hair’ rather than as ‘shoot,’ although both amount to the same thing here. As for *ālī*, I despair of finding a fit English word for it; see my note to iii. 26*. Perhaps the word *range*, considering its scope, is as good as any.

³ The groom leads the bride thrice sun-wise around the nuptial fire. See my Sanskrit Reader, p. 400.

⁴ Molesworth gives ‘joy, delight, gratification’ for *utsāha*: cp. BR. v. 1168.

⁵ Already mentioned twice: iii. 24* (see note) and iv. 21*.

⁶ The *Artocarpus integrifolia* or jack-fruit: see Roxburgh, p. 633. For pictures, see Century Dic’y, s.v. bread-fruit; or H. W. Cave’s *Picturesque Ceylon*, volume “Colombo,” p. 52, and plate xxx, a beautiful one. In Ceylon, Cave has counted as many as 80 fruits on one tree, some weighing 40–50 pounds each. They are pale green with granulated surfaces. Other species of *Artocarpus*, the *hirsuta* and the *echinata*, have, as their names imply, very spinous fruits.

⁷ The *Erythrina indica*: see Roxburgh (p. 541), who mentions other spinous species. The bark of its younger branches is armed with small black sharp prickles. The tree or shrub is used for hedges and is largely employed to support the black pepper vine. See Century Dic’y, under *Erythrina*.

⁸ The *kamala* is the blossom of the *Neulumbium speciosum*. “Flowers large, and beautiful beyond description,” says Roxburgh, p. 450. There are two varieties, one with rose-colored flowers, and one with perfectly white flowers. *Danḍa* here evidently means the peduncles. These “are armed with small inoffensive prickles.” Cp. Sprüche, 2988, 6432, 2250.—Beautiful pictures of lotuses, Griffiths, figs. 61–63.

⁹ ‘I suspect in thy body [this] collection

BHĀIRAVĀNANDA. Is there anything else that you would wish done ?

KING. Is there anything I could wish better even than this ? For

The Queen, although she now has a rival in my affections,¹ is not angry ; I have obtained a maiden who has a face like the full moon's orb and who awakens my passion to new life ; and I have attained to the rank of Emperor!² What else could one ask for ? By thy favor I have gained all that men think worth the having.³ 23

Yet for this would I pray :

[*Words of Bharata.*⁴]

May the forest-fire of Poverty, which day after day gleams far and wide, which brings to naught all the excellences of men of learning,⁵ be quenched by the rain of the sidelong glances of Fortune ! 24

[*Thereupon, exeunt omnes.*]

[*End of the Fourth Act.*]

of qualities [to have been] attained by force ; such horripilations, under the semblance of evident and touched prickles, are coming out, continually appearing.'—

Phuḍa, 'open, manifest, clear to the senses, palpable.' I take it as coördinate with puṭṭha.—Mellanti, 'are let loose, shoot out,' equivalent to mucyante.—Perhaps nicc-ullasā is 'uninterruptedly arising.'

The whole verse repeats the substance of iii. 24 and iv. 21—see the notes.

¹ 'The Queen, in the position of rival wife, is not angry.'

² 'The rank of Emperor has come to pass.'

³ 'All that which is obtained among mankind.'

⁴ The author of the famous Nāṭya-śāstra: see Lévi, Théâtre, p. 297 etc. Cp. the close of the Çakuntalā, of the Mālavikā (2d ed. Pandit, p. 162¹²), of the Urvaṣī (ed. Kale, 1898, p. 146⁹), and of the Ratnāvalī (ed. Cappeller, p. 329⁵).

⁵ Sanskrit books make frequent allusion to the poverty of men of learning. Fortuna has no fondness for them—Sprüche, 2570. See also 6432, 2081. The enmity (vāira, virodha) between the Goddess of Fortune (Çrī) and the Goddess of Learning (Sarasvatī) is proverbial : Sprüche, 4086, 3941.



Additional Notes.

ii. 6³³.—Swing festival of Gāuri: see Hemādri (1260 A.D.), ed. Bibl. Ind., ii. 2, p. 453, quoting *Devī-purāṇa*, āndole dolayet (*Devīm*); *Nirnaya-sindhu*, Benares, 1875, ii., folio 2a, ¶ (ibidem, 5a, 1, swinging of *Lakshmi*); *Vratārka*, Benares, 1875, folio 15a, 11; *Dharma-sindhu*, Bombay, 1888, p. 31 end (the festival lasts to the end of the month, *māsa-paryanta*). For *āndolana-vidhi*, Hemādri, l.c., p. 745 f.

ii. 41⁹, 50².—The "appointment" here mentioned would seem to have been arranged by Vichakṣhaṇā with the Jester during or before the scene between King and Porteress, ii. 0¹. The interval is "long" to the King, ii. 0²: cp. ii. 0¹⁸. To this arrangement, perhaps, the *saccam edam* of ii. 0⁴ refers. At ii. 41² the Jester gives the King to understand, if only in the vaguest way, that he is to meet the Heroine. I think the clandestine meeting which results from this appointment must take place in the night of the evening with which act ii. closes, since the meeting was then "at hand." It cannot be the meeting of act iii., which is some 40 days later. And the *aṣoka* scene involves no "meeting."—In this clandestine meeting, finally, we may see the occasion of the culmination of the Queen's jealousy and of her imprisoning the Heroine.

ii. 20. —Dr. Konow writes me that he now renders this stanza as follows: Als ein Schmuck für die Weltgegendfrauen, ohne (d.h. verschieden von) Safran und ohne Sandel, als eine Zierde für den Erdenrund, ohne Arm- und Ohren-ringe, als eine Waffe des Liebesgottes, die von Sosana und Mohana

verschieden ist (die nicht versiegt und nicht bethört), werden die Mondstrahlen angehauft. —That is, he takes the three nouns substantive at the end of a, b, c, as in apposition with *-āvali*.

iii. 27. —"Some reference should be made to the profusion of jewelled ornaments of goldsmiths' work everywhere displayed. Strings of pearls and precious stones are hung on houses, doorways, and canopy-pillars, and worn by men and women. Hindu poetry constantly speaks of them as festive decorations of towns and houses, till it is not surprising that conventionalized jewelry should come to be a regular element of painted and carved architectural ornament (plates 6, 10, and 13)." —Griffiths, l., p. 10 a.

iv. 10^{4, 08}. —Konow writes me that these two passages seem to have been originally metrical [such was my own opinion], but that he has not been able to restore the verses.

iv. 20. —Since my note on *rehā* was written, I find that Dr. Konow has altered the electroplate of p. 158 and set up two articles *rehā*. —He doubts my interpretation of *viññite*.

iv. 20¹². —A symbolical tying together of the ends of the sari-like garments of bride and groom is doubtless here intended. Dr. Konow refers me to Winternitz, *das altindische Hochzeits-rituell*, Vienna, 1892, where similar customs are cited: see pages 60, 64, 49. The like still obtain in Southern India: see J. F. Kearns, *Marriage Ceremonies*, etc., Madras, 1868, p. 40, 57. Cp. also G. A. Grierson, *Bihar Peasant Life*, § 1331, 1337.

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This dictionary covers a wide range of Sanskrit texts. It is accurate, sufficient, and brief. Typography, paper, and binding are excellent. The size is truly handy; the price, small. The author had already published a Sanskrit-German Dictionary. This Sanskrit-English one, therefore, has practically the advantage of being a second edition, and is an improvement upon its German original in many ways.

Lanman's Sanskrit Reader.

A Sanskrit Reader: with Vocabulary and Notes. By CHARLES ROCKWELL LANMAN, Professor of Sanskrit in Harvard University. For use in colleges and for private study. Royal 8vo. Complete: Text, Notes, and Vocabulary, xxiv + 405 pages. Cloth: Mailing price, \$2.00. Text alone, for use in examinations, 106 pages. Cloth: Mailing price, 85 cents. Notes alone, viii + 109 pages. Cloth: Mailing price, 85 cents.

This Reader is constructed with especial reference to the needs of those who have to use it without a teacher. The text is in Oriental characters. The selections are from the Mahā-bhārata, Hitopadeṣa, Kathā-sarit-sāgara, Laws of Manu, the Rīgveda, the Brahmanas, and the Sūtras. The Sanskrit words of the Notes and Vocabulary are in English letters. In the Vocabulary great pains have been taken to show how secondary, tertiary, and later meanings have grown out of the original meaning, and to illustrate these transitions of meaning by analogies from the English and other familiar tongues, and to enable the student to trace every form back to its root by means of references to Whitney's chapters on word-formation, and by giving the root itself and the intermediate forms. Etymologically kindred words from the Greek, Latin, Anglo-Saxon, and English are given along with their meanings. The Notes render ample assistance in the interpretation of difficult passages, and in the explanation of allusions to the antiquities of India. With them are given concise literary-historical introductions to a number of the most important branches of the literature.

Sanskrit Text in English Letters.

Parts of Nala and Hitopadeṣa in English Letters. Prepared by CHARLES R. LANMAN. Royal 8vo. Paper. vi + 44 pages. Mailing price, 30 cents.

The Sanskrit text of the first forty-four pages of Lanman's Reader, reprinted in English characters. The Vocabulary and Notes of the Reader apply exactly also to this reprint, inasmuch as the reprint corresponds page for page and line for line with its original. With the help of the Grammar and of the Reader and of this reprint, the student will be able to acquire a knowledge of the forms and structure of the Sanskrit language and to do some reading, without first troubling himself to learn the Nāgarī alphabet.

Perry's Sanskrit Primer.

A Sanskrit Primer: based on the *Leitfaden für den Elementar-cursus des Sanskrit* of Prof. Georg Bühler of Vienna. By EDWARD DELAVAN PERRY, Ph.D., Professor of Greek in Columbia College, New York. 1885. 8vo. xii + 230 pages. Mailing price, \$1.60.

This book is an attempt to combine Professor Bühler's admirable practical exercises in translating from Sanskrit into English and from English into Sanskrit, with the systematic exposition of the Grammar as given by Professor Whitney. To this end, the *Leitfaden* has really been rewritten. An introduction has been added, giving a general view of the structure of the language; and the exercises have been somewhat abbreviated. Care has been taken to retain nothing but what would meet the real needs of a beginner; and regard has been had for those who may take up the study without a teacher. The book has sufficient vocabularies.

Kaegi's Rigveda.

The Rigveda: the oldest literature of the Indians. By ADOLF KAEGI, Professor in the University of Zürich. Authorized translation [from the German], with additions to the notes, by Robert Arrowsmith, Ph.D. 1886. 8vo. Cloth. viii + 198 pages. Mailing price, \$1.65.

This work treats of Vedic literature and exegesis, of the Vedic people, and of Vedic civilization; of the language and form of the hymns of the Veda; of their contents; and of the Vedic religious thought; of the Vedic divinities; of the Vedic beliefs, especially the belief in immortality; of Vedic secular poetry; etc. The notes (pages 95-180) comprise a very full explanatory, justificative, and bibliographical comment upon the main body of the book.

Hopkins's Religions of India.

The Religions of India. By EDWARD WASHBURN HOPKINS, Professor of Sanskrit in Yale University. 1895. 12mo. Cloth. xvi + 612 pages. Mailing price, \$2.00.

This is the first of Professor Morris Jastrow's Series of Handbooks on the History of Religions. The book gives an account of the religions of India in the chronological order of their development. The point of view is chiefly historical and descriptive, but the causes leading to the successive phases of religious belief are kept prominently before the reader. A new feature of this book, as compared with the one work that has preceded it on the same lines, Barth's *Religions of India*, is the constant employment of illustrative material, drawn from the original sources. Copious extracts are given from Vedic, Brahmanic, Jain, Buddhist, and later sectarian literatures. The volume contains also a full description of the modern sects of to-day, a chapter on the religions of the wild tribes, and one on the relations between the religions of India and those of the West. The book is supplied with index, map, and a substantial bibliography.

Philadelphia Oriental Studies.

Oriental Studies. A selection of the papers read before The Oriental Club of Philadelphia, 1888-1894. Boston, 1894. 8vo. Cloth. 278 pages. Mailing price, \$2.00.

The volume contains thirteen papers. Among them are three that have to do with Indic studies: The Physical Geography of India, by Professor M. W. Easton; the Holy Numbers of the Rigveda, by Professor E. W. Hopkins; The Aryan Name of the Tongue, by Professor H. Collitz.

Jackson's Avesta Grammar.

An Avesta Grammar in comparison with Sanskrit. By A. V. WILLIAMS JACKSON, Professor of Indo-Iranian Languages in Columbia College, New York City. Part I.: Phonology, Inflection, Word-Formation. With an introduction on the Avesta. 1892. 8vo. Cloth. xlviii + 273 pages. Mailing price, \$2.20.

The introduction gives a lucid account of the Avesta and of Avestan studies, of the contents and character of the Avesta, of the religion of Zoroaster, etc. In the treatment of the language, constant reference is made to the Sanskrit and to Whitney's grammar.

Jackson's Avesta Reader.

Avesta Reader: First Series. Easier texts, notes, and vocabulary. By A. V. WILLIAMS JACKSON. 1893. 8vo. Cloth. viii + 112 pages. Mailing price, \$1.85.

The selections include passages from Yasna, Visparad, Yashts, and Vendidad, and the text is based on Geldner's edition. The book is intended for beginners.

Other Avestan Works.

A Hymn of Zoroaster: Yasna 31. Translated with comments by A. V. WILLIAMS JACKSON. 1888. 8vo. xii + 62 pages. Paper, cut. Mailing price, \$1.05.

Text and translation are on opposite pages. Commentary follows. An introduction on method, and full indexes are given.

The Avestan alphabet and its transcription. By A. V. WILLIAMS JACKSON. With appendices. 1890. 8vo. Paper. 36 pages. Mailing price, 80 cents.

Discusses the Avestan alphabet paleographically and phonologically, and proposes a scheme of transliteration, which has since been sanctioned by Brugmann.

Harvard Oriental Series.

Edited, with the cooperation of various scholars, by

Charles Rockwell Lanman,
Professor of Sanskrit in Harvard University.

Published by Harvard University, Cambridge, Massachusetts,
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* * A copy of any one of these volumes, postage paid, may be obtained directly anywhere within the limits of the Universal Postal Union by sending a Postal Order for the price as given below, to *Harvard University, Cambridge, Massachusetts, United States of America.*

VOLUME I. — The Jātaka-mālā : or Bodhisattvāvadāna-mālā, by Ārya-
cūra ; edited by Dr. HENDRIK KERN, Professor in the University of
Leiden, Netherlands. 1891. Royal 8vo. Cloth. xiv + 254 pages.

This is the editio princeps of a collection of Buddhist stories in Sanskrit. The text is printed in Nāgarī characters. An English translation of this work, by Professor Speyer of the Netherlandish University of Groningen, has been published in the *Bijdragen tot de taal, land, en volkenkunde van Nederlandsch Indië*. The same version has also appeared in revised form in Professor Max Müller's *Sacred Books of the Buddhists*, London, Henry Frowde, 1895.

The price of volume I. is one dollar and fifty cents (\$1.50) = 6 shillings and 2 pence = 6 marks and 25 pfennigs = 7 francs or lire and 70 centimes = 5 kroner and 55 öre = 3 florins and 65 cents Netherlandish.

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This volume contains the original Sanskrit text of the Sāṅkhya Aphorisms and of Vijñāna's Commentary, all printed in Roman letters. A German translation of the whole work was published by Professor Garbe in the *Abhandlungen für die Kunde des*

Morgenlandes, vol. ix., Leipzig, Brockhaus, 1889. "In spite of all the false assumptions and the errors of which Vijnānabhikṣu is undoubtedly guilty, his Commentary . . . is after all the one and only work which instructs us concerning many particulars of the doctrines of what is, in my estimation, the most significant system of philosophy that India has produced."—*Editor's Preface*.

The price of volume II. is the same as that of volume I.

VOLUME III. — Buddhism in Translations. By HENRY CLARKE WARREN. 1896. 8vo. xx + 520 pages.

This is a series of extracts from Pāli writings, done into English, and so arranged as to give a general idea of Ceylonese Buddhism. The work consists of over a hundred selections, comprised in five chapters of about one hundred pages each. Of these chapters ii., iii., and iv. are on Buddhist doctrine, and concern themselves respectively with the philosophical conceptions that underlie the Buddhist religious system, with the doctrine of Karma and rebirth, and with the scheme of salvation from misery. Chapter i. gives the account of the previous existences of Gotama Buddha and of his life in the last existence up to the attainment of Buddhahood; while the sections of chapter v. are about Buddhist monastic life.

The price of volume III. is one dollar and twenty cents (\$1.20) = 4 shillings and 11 pence = 5 marks = 6 francs or lire and 20 centimes = 4 kroner and 44 öre = 2 florins and 91 cents Netherlandish.

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Here for the first time in the history of Indian philology we have the text of a Prakrit play presented to us in strictly correct Prakrit. Dr. Konow is a pupil of Professor Pischel of Halle, whose preliminary studies for his forthcoming Prakrit grammar have already made his authority upon this subject of the very highest. The proofs have had the benefit of Professor Pischel's revision. The importance of the play is primarily linguistic rather than literary.

The price of volume IV. is the same as that of volume I.

In preparation.

The Atharva Veda Sanhita, translated into English, with a full critical and exegetical commentary, by the late WILLIAM DWIGHT WHITNEY, Professor of Sanskrit in Yale University. Edited by CHARLES ROCKWELL LANMAN, Professor of Sanskrit in Harvard University. Royal 8vo. Cloth.

An announcement as to this great work, with a full statement (from which this is taken) of its plan, scope, and contents, was made by the author in the *Journal of the American Oriental Society*, volume 15, page clxxi, April, 1892. The plan includes, in

the first place, critical notes upon the text, giving the various readings of the manuscripts, and not alone of those collated by Whitney in Europe, but also of those of the apparatus used by S. P. Pandit in the great Bombay edition. Second, the readings of the Paippalada or Cashmere version, furnished by the late Professor Roth. Further, notice of the corresponding passages in all the other Vedic texts, with report of the various readings. Further, the data of the Hindu scholiast respecting authorship, divinity, and meter of each verse. Also, references to the ancillary literature, especially to the well-edited Kauçika and Vaitana Sūtras, with account of the ritualistic use therein made of the hymns or parts of hymns, so far as this appears to cast any light upon their meaning. Also, extracts from the printed commentary. And, finally, a simple literal translation, with introduction and indices.

We may perhaps add that the critical commentary has been made the most important feature of the work. No account, at once so systematic, extensive, and complete, of the critical status of any Vedic text has ever been undertaken before; and the material is here presented in just such thoroughly lucid, orderly, and well-digested form as the previous works of its lamented author would lead us to expect. Its publication will—as we hope—mark a new epoch in the history of Vedic criticism. To the student of folk-lore, and of primitive religions, the translation itself will offer abundant, interesting, and important material.

Buddha-ghosa's Way of Purity (*Visuddhi-magga*), a systematic treatise of Buddhist doctrine by Buddha-ghosa (about 400 A.D.): critically edited in the original Pali by HENRY CLARKE WARREN, of Cambridge, Massachusetts. Brought out after his death by CHARLES ROCKWELL LANMAN.

The "Way of Purity," which has been for fifteen centuries one of the "books of power" in the East, is, as Childers says, "a truly great work, written in terse and lucid language, and showing a marvelous grasp of the subject." Mr. Warren's plan was to publish a scholarly edition of the Pali text of the book, with full but well-sifted critical apparatus, a complete English translation, an index of names, and other useful appendices, and to trace back to their sources all the quotations which Buddha-ghosa constantly makes from the writings of his predecessors. The text, it is hoped, may be published without too much more labor. Of the translation about one-third is made; and it has been determined to complete the version and publish it as soon as is feasible.

Mr. Warren died in January, 1899, in the forty-fifth year of his age. Accounts of his life and work may be found in the (New York) *Nation* for Jan. 12, 1899; in the *Harvard Graduates' Magazine* for March, 1899; in the *Journal of the Royal Asiatic Society* for April, 1899 (with a list of his writings); in the (Chicago) *Open Court* for June, 1899; or in the *Journal of the American Oriental Society*, vol. xx., second half.

A Vedic Concordance: being an alphabetic index to every line of every stanza of every hymn of the published Vedic literature, and to every sacrificial and ritual formula thereof. By MAURICE BLOOMFIELD, Professor of Sanskrit and Comparative Philology in Johns Hopkins University.

The conception of the plan of this work dates back to the year 1892, when two separate announcements of it were published,—one in the *Johns Hopkins University Circulars* (vol. xi., no. 99, June, 1892), and the other in the *Proceedings of the American Oriental Society* (for April, 1892, Journal, vol. xv., p. clxxiii). It is nothing less than an alphabetic index to every line (*pāda*) of every stanza of the entire published Vedic literature and to every liturgical formula (*yajus*, *prāiṣa*, etc.) therein contained. In brief, it is a Concordance to the Vedic Mantras. It will enable the student of the Vedas to see at a glance every occurrence of a given text (verse or formula) in the whole Vedic literature and to ascertain with ease the liturgical uses of that text. Among the many uses of this collection the following may be mentioned:—

First, it will serve as a register of the *varietas lectionis* for the texts of the Vedic literature. The individual passages appear in different Vedic texts, often in different form, varying more or less in the choice or the arrangement or the grammatical form of the words.

Second, the Concordance will give the key to the liturgical employment of every Mantra as prescribed by the ceremonial books. It will thus become possible greatly to advance our knowledge of the hymns and the ceremonies in their relation to one another. The text and the liturgical action that accompanied it often serve as a mutual commentary each to the other, that yields us a clear understanding of both.

Third, the future editor of a Vedic text will find in a complete assemblage of all the Mantras an auxiliary of the very first importance. In the constitution of a Vedic text, the Mantras are the most intractable part of the material concerned, because they are written in a dialect which—differing, as it does, considerably from the classical speech—was imperfectly understood by the scribes. Since much of the material of this kind with which the future editor will have to deal, is quite certain (as experience shows) to be contained in the literature previously published, it is obvious how serviceable the Concordance will be in the establishment of the new texts.

This work, moreover, will be most useful in determining the relations of the different Vedic schools (*śākhās*) to one another. And divers subsidiary uses of such a collection as this will suggest themselves to various scholars. Thus the initial words of the several Mantras form by themselves a very considerable part of a word-index to the Mantras. And, again, the great frequency with which the Mantras begin with the name of a divinity, incidentally makes the book a most useful tool for the student of the Vedic mythology and religion.

